

DE LUXE EDITION

SEMI-MONTHLY
[Monthly, June to September, inclusive]JUN 8 1928
NATIONAL EDITION—\$2 a year; 15c a copy
DE LUXE EDITION—\$5 a year; 25c a copy

The ART DIGEST

Publication
and Editorial Offices
Hopewell, N. J.PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLDEuropean Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume II

Hopewell, New Jersey, Mid-May, 1928

Number 16

A \$700,000 Gift



The Fourth Wise Virgin, by Martin Schongauer (1440-1491).

Herschel V. Jones, newspaper publisher, has given to the Minneapolis Institute of Arts a collection of 5,852 prints, covering five centuries, and valued at \$700,000. "This gift," says Russell A. Plimpton, director of the Institute, "probably constitutes the greatest donation ever made in this field to any American museum."

The collection contains 199 engravings and woodcuts by Durer, 136 engravings by Nanteuil, 108 etchings by Whistler, 157 by Millet, 145 by Lepere and 129 by Legros. Altogether 674 artists are represented. All the masters from Mantegna, Rembrandt, Callot and Beham to Haden are included. Among the great rarities are Rembrandt's "Hundred Guilder Print," Urs Graf's "Standard Bearer" and four of Schongauer's "Wise and Foolish Virgins," two of which are not in the catalogue of the British Museum.

The nucleus for the collection was the William M. Ladd collection, of Portland, Ore., which was purchased by Mr. Jones for \$225,000 in 1916 and given anonymously to the Art Institute. Eight different groups were added in the next nine years, followed by two notable additions in June, 1926, and in January of this year. It was not until a few days ago that Mr. Jones' name was made public as donor.

Critics in Paris Consider Three Salons

The combined salons of the Artistes Français and of the Société Nationale des Beaux Arts at the Grand Palais, as with all big exhibitions of new works, especially by organizations that insist on having some standard by which to eliminate the incompetent dauber or sheer poseur, was greeted by the Paris critics with opinions as divergent as "the best in ten years" and "monotonous." The critics also distributed their praise or condemnation, according to taste, with difference between the two divisions, "Les Artistes Français" or "La Nationale," as they conveniently abbreviated the titles of each body.

"On the whole, one can say it is a good salon," wrote Louis Gillet in *Le Gaulois*, "probably one of the best that has been seen in ten years. I could hardly find any star pieces (and I do not complain that this type has disappeared; I have never liked the sheep on five feet). It suffices that from these sixty or seventy rooms which make up the two salons, one could find in them the materials to have five or six really interesting rooms, and in the first selections placing a dozen works which really count, among them two or three of the newcomers and the very young ones; with that prospect one has the right to call it a good year."

"I do not know if I delude myself, and I distrust very much in art the word *tendency*. Still it seems to me that the most striking character of contemporary art is a certain return to the great laws of composition, to classic preoccupation. This movement has been very marked since the war. It shows itself again today in several remarkable works. To see four or five painters, very diverse in talents and origins, without prearrangement, meeting on a common ground to treat such subjects as the Descent from the Cross and The Good Samaritan, I would not be adverse to regarding this fact as the most significant event of the salon."

"Perhaps it is the approach of the cente-



"Atlanta and the Antelope," by Pierre Traverse. French Salon of 1928.

nary of Romanticism, perhaps the recent impressions of the magnificent exhibition of Eugene Delacroix, which was held at a gallery of the 'advance-guard,' that accounts for certain manifestations of a renewed interest in laws of composition," M. Gillet wrote. He also discussed the presence of such traditional religious subjects as well as the appearance of such classical themes as "The Birth of Venus" by Constantin Font and a "Venus" by Emile Aubrey. "Such a phenomenon in revalorization, such an effort to rationalize painting (I apologize for the use of such pedantic terms) seem to me prodigiously interesting. There is nothing more curious in contemporary art than this attempt to recreate the limits and refine the laws."

M. René-Jean, writing in *Comœdia*, declared that if he must choose one characterizing word for the salon, after his first visit, it would be "monotonous." He continued: "Despite the diversity of subjects, which run from the simple study of nature to the most variegated, the total effect is that of monotony, or, if the word offends, I would say homogeneity. . . . Under the name of the veterans, one can group the artists who have a faithful public, which year after year goes to the same walls, searching the same names. . . . Certain of these veterans should be frightened before the tendencies which have been manifesting themselves among the young art-

A Prints Department

Complying with hundreds of requests from art lovers, artists and dealers, THE ART DIGEST next season will start a department to be devoted to prints. This department will be made as informative and interesting as possible. Suggestions are invited.

This will be only one of several improvements to be made in the Autumn at the request of THE ART DIGEST's readers, who have been so loyal in their support that the periodical may be said to belong to them.

GREATEST CIRCULATION OF ANY ART JOURNAL IN THE WORLD

Six Times the Circulation of Any Other Weekly or Semi-Monthly American Art Periodical

ists, the products of the *École des Beaux Arts*. These young painters, inflamed with a fine zeal, have created for their usage a neo-academism which elongates the forms and makes them stiff, which emasculates the picture and carries it towards imagery. They are indirect fruits of cubism in their desire to assemble the lines in these arbitrary compositions of fantasy."

Thiébaud-Sisson, in *Le Temps*, declared: "One would not want to say that the 1928 salon is a transcendent salon. All the sleepers have not awakened, and the dead-weight of the also-rans, the feebleness of this or that chief of a studio with regard to certain pupils, men or women—especially the women—whose mediocre works overrun the good places, to the detriment of interesting if not highly commendable works, tarnish the appearance of this vast array of paintings. . . . A masterpiece, two dozen pictures of high merit, a hundred of good quality, and the remainder a little dull, such is the physiognomy of the salon."

Paul Fierens in the *Journal des Débats* wrote: "Neither better nor worse than the others, the salon contains, as in all years, some good pieces, some pretty pieces, and some 'turnips.' What more can one say? . . . The National, which we continue to believe the most useless of all, is exactly the same as it was last year."

* * *

The Salon des Tuileries, exhibiting for the last time in the long wooden shack, known as the Palais de Bois, at the Porte Maillot, received less attention from the Paris newspapers than the double salon in the Grand Palais, but the critics, while using fewer words, expressed opinions more positive in their praise or condemnation.

Jacques Guenne, writing in *L'Art Vivant*, dismissing the Salon du Printemps as merely academic, the Salon d'Automne as that of "Mediocrity," the Salon des Indépendants as that of "Confusion," characterized the Tuileries as "Eclecticism" and called it the best of the year. He regretted, however, that more and more paintings are being exhibited and that with the increase of numbers comes the increase of less worth while works.

Maurice Raynal, critic of *L'Intransigeant*, declared that it is in the Salon des Tuileries that the true friends of art go to find paintings and sculptures which are not in general the idings of amateurs or commercial products. "The art which presents itself there," he wrote, "complies with aesthetic standards, more or less likely to question, without doubt, but it must always receive consideration; it is the 'Salon of Intelligence.' . . . In any case it presents an aspect sufficiently complete for those who wish to know and like the diverse phases of contemporary art."

The *Temps* critic, Thiébaud-Sisson, declared that, unlike the salon of "Les Artistes Français," conservatory of the past, the Tuileries is the happy hunting ground of the future. There is youth with the motto: "Neither god nor master, on'y Self."

Louis Gillet of *Le Gaulois*, on the other hand, complained that among the men with reputations as modernists, Matisse was careless and just repeating his eternal "barbarities," and that Utrillo's large "Notre Dame" made him want to run to the Louvre to see Corot's "Chartres."

Louis Vauxcelles of *Excelsior* is grateful that "here one breathes an air not tainted with academic miasm, one breathes freely, and one is not bored."

Graffy's Buchanan



"James Buchanan," by Charles Graffy.

The above illustration shows how a sculptor solved a difficult problem. Charles Graffy was commissioned by Lancaster, Pa., to provide an heroic sized statue of James Buchanan, the gift of Dulon F. Buchmiller to the community which was the home of the fifteenth president. The costume, of course, had to be in the American Early Victorian style, which was about the most distressing thing that a male human being has ever been compelled to wear.

Mr. Graffy's method was to concentrate on the benignity and dignity of the head. Strength of features would have been a thing foreign to the subject, because Buchanan, learned lawyer and eminent moralist, was so constituted that it was difficult for him to adopt an attitude in the fearful problem that faced his administration and which, at its end, culminated in the Civil War. In fact the indecision of his character led him to be called "grandma" by his contemporaries and to be regarded for half a century as the weakest of all American chief executives. It is only in recent years that justice is beginning to be done to his nobler qualities.

The sculptor spent four years of research before modelling his Buchanan, in which he read scores of volumes and studied contemporary prints, miniatures and portraits. The statue represents the human side of Buchanan as president. With his hat and cane in hand, he looks down benignly, his head tilted slightly to one side in a listening attitude. It has just been dedicated.

Huge

Since the last number of *THE ART DIGEST* appeared, many colossal figures have been printed in the newspapers in connection with art transactions.

First came the purchase by Sir Joseph Duveen of the "Cowper Madonna of 1508" by Raphael, acquired for \$875,000 from Lady Desborough, in England. This famous picture will be brought to America and shown at the Duveen Galleries in October. The canvas, 22 by 26 inches, probably was bought for an American collector, and the announcement probably will be made in the early winter, after the picture has garnered all the preliminary publicity it is possible to obtain.

Next came the launching of a campaign to keep important works of art in England, and the announcement of T. Livingstone Bailey that in the last ten years \$250,000,000 worth of British art treasures have gone to America. In this country Arthur Brisbane, Hearst editor, countered by saying: "They ought to rejoice because they have gained 250,000,000 modern dollars, and use some of that money to develop or revive art in their own country. . . . It doesn't matter whether Raphael's 'Madonna and Child' stays in the private house of Lady Desborough or moves to Millionaire John Snooks' home in America. In either case it is wasted."

Next came the sale of the Huldshinsky collection in Berlin for more than a million, at which Sir Joseph Duveen purchased Rembrandt's portrait of Hendrikje Stoeffels for \$136,000.

Then came the announcement by the American Art Association that its sales in the season just passed totalled \$6,229,670.

A cablegram from London announced that the Durlacher Galleries had bought at auction at Sotheby's a pen and ink drawing by Leonardo da Vinci, 3 by 5 inches (the exact size of a standard filing card), for \$12,500.

Finally came the great sale at Christie's in London of the Holford old masters for \$2,080,985. The complete collection, including books, manuscripts and antiques, brought \$2,875,000, which was better than the total for the Gary treasures sold a month previously in America for \$2,300,000.

All but a very few of the Holford old masters will come to America. One American art firm, M. Knoedler & Co., acquired paintings worth \$750,000 on the first day of the sale. This firm paid \$252,000 for Rembrandt's "Portrait of a Man Holding the Torah," and \$231,000 for the same master's "Portrait of a Young Man with a Cleft Chin."

Segonzac at Georges Bernheim's

An important exhibition of paintings, water colors and wash drawings by the famous contemporary French painter Dunoyer de Segonzac opened on May 16 at Georges Bernheim's, which is no longer in the rue La Boétie but occupies the Galleries Barbazanges, 134 Faubourg St. Honoré.

O'Connor Wins Gold Medal

Andrew O'Connor, native of Worcester, Mass., but residing for many years in Paris, has won the gold medal for sculpture at the French salon, being the first foreigner to achieve that honor. His exhibit is "Tristan and Isolde," chiselled in heroic size from Indiana limestone.

Philadelphia's Outdoor Sculpture Show an Example to Other Cities



"Springtime of Life," by Bessie Potter Vonnoh. Awarded the Third Art Alliance Prize.



"Shell Bird Bath," by Mary E. Moore. Gold Medal of Pennsylvania Horticultural Society.

Philadelphia's fifth outdoor exhibition of sculpture held in Rittenhouse Square, the historic park which William Penn laid out, under the auspices of the Art Alliance and several other organizations, has attracted so much attention throughout the country that other cities are likely to follow the example. Harley Perkins in the *Boston Transcript* devoted a leading article to it, and Elisabeth Luther Cary in the *New York Times* wrote a column and a half, while other critics throughout the country devoted space to it.

"There is a new renaissance of art facing the people of America," asserted Harvey Wiley Corbett of New York, in opening the exhibition, "and it is due to the machine age, which has given our people wealth and leisure."

The best piece of constructive criticism on the show was by Dorothy Graffy in the *Public Ledger*. Asserting that the purpose of the enterprise was to educate the public, she regretted that the overwhelming proportion of the 150 works shown were not calculated to do so.

"When one considers the lack of variety in the character of the figures shown one begins to think that educationally, to the intelligent mind, this display of sculpture

is a sad commentary on the creative ability of contemporary artists. . . .

"What one asks oneself after a conscientious inspection of this group of art products is whether or not the exhibiting American artist is in the business for what he can get out of it or because he has a genuine burning desire within him to express concretely his experience of life?"

"Art cannot benefit by an increase in the demand for or the sale of mediocre products. We already have before us fifty-seven varieties of fauns, nymphs, babies, gazelles, frogs, Pans and satyrs. The forced production of twice that number will be a hindrance rather than a help. Few figures of this nature are genuinely creative and fewer may lay claim to any contact with contemporary experience of life.

"Contemporary art that does not contribute something to our understanding of and appreciation for the life about us, the life we live ourselves, is remote and non-essential. It may be pretty, it may be 'cute,' it may be comfortable, but as an art message it is wholly irrelevant and inconsequential.

"One wonders how so many American sculptors can possibly content themselves with such flimsy work and such banal subject matter? Do they never tire of whirling nymphs and smirking fauns? And how

many of them have actually taken the trouble to study the form of a child before they attempt a baby fountain?"

"There can be only one good reason. An artist must live. Perhaps one of his friends made a tidy sum from a 'cute' figure. He feels that he is just as capable as his friend, so he starts to make 'em 'cute.' They sell—yes, really they do! So he makes another. Perhaps it is standing on a frog this time. Next time it will be squeezing a duck. And he still has dolphins and deer held in reserve. As the figures multiply he discovers that he can turn them out faster by winking at artistry. He winks. The public continues to purchase. He winks again, harder this time, but the public has not been taught to appreciate the structural fundamentals of form. And so art slips out of the calculation altogether and what is left might have been produced more honestly by a duplicating machine."

The following prizes were awarded: \$500 to Paul Manship for "Diana" and "Acteon," a pair; \$300 to Albert Laessle, for "Penguins;" Garden Club Gold Medal to Harriet Frishmuth for "Playdays," and Horticultural Society Gold Medal to Mary E. Moore for "Shell Bird Bath."

Club Did Not Disband

Rodman Wanamaker founded the Club of American Artists in Paris and financed its exhibitions for more than a quarter of a century, but when he died he failed to provide for it in his will. Accordingly the members, some of them now venerable in age, held a meeting in order to say farewell and disband. Many speeches were made, all in praise of the founder, and the atmosphere was very solemn and sad.

Then Gilbert White got on his feet and asked the club what it meant by disbanding. He pointed out that the annual expenses were not more than \$1,000, and that if the club opened its membership to every American artist residing in France it could easily attain proportions that would make it a power in the exhibition field. A wave of enthusiasm rippled through the meeting and a committee was named.

Acquisitions by Utah

Three more paintings have been added by the Utah Art Institute to the Alice Art Collection in the Grand Gallery of the state capitol—"Summer Solstice" by Miriam Brooks Jenkins, "Winter" by Calvin Fletcher and "The Duck Pond" by Rena Alsén. The collection has just been cleaned and reframed.

Alice Merrill Horne, who each year conducts a crusade to interest Utah schools in starting collections, has reported that several more schools have joined the movement to purchase one or more paintings a year.

As to Genre

Artist: I can paint you a speaking likeness of your wife.

Patron: Can't you make one of them pictures of her you call still life?

—Exchange.



"Diana," by Paul Manship. Awarded the First Art Alliance Prize.

THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly, June, July, August and September

Publication and Editorial Offices
HOPEWELL, NEW JERSEY

EUROPEAN OFFICE

26, rue Jacob : : : Paris, France
Telephone: Littre 43, 55

Published by THE ART DIGEST, Inc.; Peyton Boswell, President; Helen Boswell, Secretary; Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926, at the post office at Hopewell, New Jersey, under the act of March 3, 1879.

Subscription Rates, NATIONAL EDITION

UNITED STATES \$2.00
CANADA \$2.20
FOREIGN \$2.40
Single Copies 15 Cents

Subscription Rates, DE LUXE EDITION

U. S. \$5.00 FOREIGN \$5.40

Editor-in-Chief.....PEYTON BOSWELL
Associate Editor.....WILLIAM SALISBURY
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Germany Winthrop Hamlin
Latin Countries.....Josephine E. Joy

Vol. II. — Mid-May, 1928 — No. 16

Buffalo's Annual Show

The Albright Art Gallery of Buffalo is holding until June 24 its twenty-second annual exhibition of selected paintings by American artists. The display consists of 130 works lent by artists, museums, dealers and collectors and constitutes a review of American art since Whistler. According to the catalogue's foreword by the director, W. H. Hekking, an effort was made to include all school's and tendencies. Examination of the list reveals three accepted modernists—Ernest Fiene, Jan Matulka and Eduard Buk Ulreich. The pictures, many of which are well known, range from Thomas Eakins to Rockwell Kent and from George Bellows to Malcolm Parcell.

The special room allotted each year to a promising young artist is devoted to Robert Riggs, water colorist. Last year the painter was Charles Burchfield.

A total of 769,600 persons have attended, up to this year, the annual exhibitions, and the total attendance at the Albright Gallery in the 23 years of its existence has been 2,693,213 people.

Prizes Awarded in New Rochelle

At the ninth annual exhibition of the painters' unit of the New Rochelle Art Association the landscape prize was awarded to Charles F. Chapman, the figure prize to Jean MacLane's "Three Girls Against the Sky" and the still life prize to Ernest Thurn for "Turkey Dinner." The jury was composed of Hobert Nichols, D. Putnam Brinley and Carl Schmidt.

\$25,000 for Six O'Keeffes

Alfred Stieglitz's Intimate Gallery in New York showed privately, by invitation, six small paintings of calla lilies by Georgia O'Keeffe, which, according to announcement, have just been sold to someone in Europe for \$25,000. The purchaser was referred to in the announcement simply as an "individual."

Minnesota Again Sees Work of Vytlacil



"Grand Canal from the Accademia," by Vaclav Vytlacil.

There may be said to have grown up a "Minnesota school" of painting. Messrs. Angerola and Henkora are exponents of it, and so is Vaclav Vytlacil, who was instructor in painting at the Minneapolis School of Art from 1916 to 1921, with the exception of the time he served abroad in the A. E. F. He did much to establish the characteristics of what may be termed the "Minnesota school," in which breadth and rapidity of brush stroke play important parts.

In 1921 Mr. Vytlacil, who was born in Chicago of Czech parentage and who received his training at the Chicago Art Institute and the Art Students' League in

New York, gave up his post as instructor and went abroad to paint and study. In Italy he became especially interested in the primitives. Then he settled in Munich, studying under Hans Hoffman, and has made his home there.

Minnesota is now being given a chance to see Mr. Vytlacil's new work. He has sent twenty-one water colors, mainly of Venetian subjects done last summer, to the Minneapolis Institute of Arts, and they are hailed by the local critics as a revelation. Unusual vitality and depth of tone, together with the old "Minnesota school" spontaneity of vision, are said to characterize them.

Utilizing "Art Week"

Bloomington, Ind., had an "art week" under the auspices of the Community Art Association. It was successful in every way save one. The Bloomington *Evening World* got out a 22-page special supplement, which it announced was authorized by the association but which must have brought much pain to the women of good taste who were active in promoting "art week."

This newspaper devoted a few pages to material that was strictly art, then the reader began to run into such headlines as these: "Art Dentistry Emphasized in the Profession," "Dairy Product Manufacture Art in Itself," "Millinery Art Returns New Designs," "Flowers in the Home an Art Message" and "Art Styles in Shoes Are Now in Vogue." Did the *Evening World* get advertising for its art supplement? It did. Many, many pages.

Even this transgression of good taste did not dampen art week enthusiasm. The event has become a fixture in Bloomington.

"Rhythm in Art" Symposium

Some time ago THE ART DIGEST called for definitions of rhythm in art in response to a request from a subscriber. Several definitions have been received, one of the best being formed in eight words by a high school pupil. A symposium of these definitions will be printed in the June number.

Lawrie Honors Goodhue

Lee Lawrie, sculptor, was the friend and associate of the distinguished American architect, Bertram Grosvenor Goodhue, who did so much for originality in American architecture. He adorned with his sculpture many buildings which Goodhue planned. The two worked together. And now his design for his friend's tomb, to be placed in the east wall of the transept of the Chapel of the Intercession in New York, which the great architect planned, has been accepted by the memorial committee.

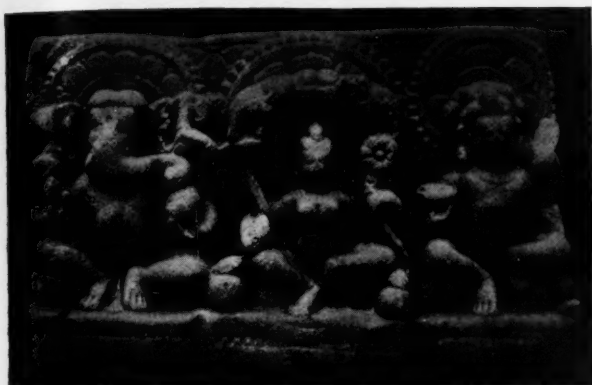
The tomb takes the form of a recumbent portrait statue. The chiselled horizontal lines of the robe, turning and falling vertically toward the floor, produce a sense of dignity and repose. Over the tomb is the inscription "Patriae Amoenitatum Extollit," which means "He Enhanced the Beauty of His Nation," and beneath it a long row of decorative suggestions of the notable buildings Goodhue designed.

Ralph Adams Cram characterized Mr. Lawrie's design as "a work of great beauty" and "altogether a masterpiece."

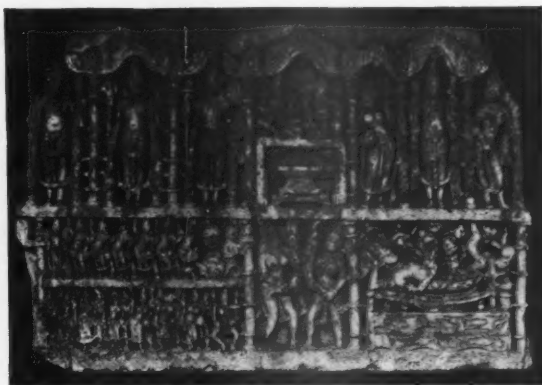
C. A. Whipple, Muralist, Dead

Charles A. Whipple, mural artist, whose commission to retouch the murals in the capitol in Washington consumed several years, and whose "The Spirit of 1917" in the capitol is well known, is dead at the age of 69.

Exhibition Reveals India's Art Over Period of 4,000 Years



Relief of Ganesha, Lakshmi and Parvati. Mathura School (Gupta Period). IVth to VIth C.



Relief of the Hindu Pantheon. South India School. XIth to XIIth Centuries.

One of the most remarkable art exhibitions that America has ever seen, inasmuch as it traces in unbroken and evolutionary sequence a people's art over a period of more than four thousand years, is being held at the Heeramanek Galleries, 724 Fifth Ave., New York. The firm is new in America, but old in Europe, and specializes in Asiatic art. The present exhibition is devoted to India, and reveals the aesthetic march of its people from the pre-historic Indus civilization of 5,000 years ago to Medieval times. It does much to supplement the work of Dr. Ananda K. Coomaraswamy, of the Boston Museum, who has greatly stimulated interest and understanding of Indian art in this country.

Not the least interesting part of the collection assembled by Mr. Nasli M. Heeramanek is a group of pre-historic terra cottas. They are important not alone from the standpoint of art; they have a sociological interest as well. They belong to an age in India that antedates the invasion of the Aryan race. The Aryans, it is now conceded, though they conquered the country in remote times, had little effect on its art or civilization, their own ideas being so diluted by indigenous standards as

to become practically non-existent. India swallowed them as China swallowed the Mongols. So, the effort to distill pure Indian art must reach much further back.

This pre-historic art of India has so close a connection with the Sumerian civilization of Mesopotamia that it was formerly called "Indo-Sumerian," a designation which postulated an actual identity of culture. However, with the progress of exploration, it has become evident that these ancient terra cottas are of the substance of India herself and that the external resemblance to the products of the Sumerians is due rather to an intimate commercial and cultural intercourse between the two peoples. Therefore the term "Indo-Sumerian" has been replaced by "Indus." It is conceded that in this art merged the historical, cultural and sociological veins of Dravidian and other elements, and that from it sprang a force that contributed largely to the iconography of the ultimate Hindu Pantheon.

The exhibition next comprehends the controversial Greco-Buddhist, or Indo-Hellenistic, sculpture, of the Gandhara period, which is well represented by a figure of a monk in blue slate. The Greek influence having passed, then comes the Mathura school of the Kusana period, of which Mr. Heeramanek exhibits two mottled red sand-

stone railing pillars, stylistically strong, with flowing lines and third-dimensional forms, the whole being firmly individualized and conceived with antennae-like sensitiveness.

Coming to the Gupta period, there is a relief showing Ganesha, Lakshmi and Parvati, which is herewith reproduced, and which reveals that peculiarly intellectual quality which is the highest contribution of the period. The conception is grave and refined, to a possible loss of the profundity of the Mathura sense of form.

Then came the return to Brahmanism and the tidal religious impulse of the Medieval period. This is represented by a grey stone relief of great dynamic force, and by a fragment of the Hindu Pantheon in alabaster, reproduced above, which is of a singing purity of line and technique. The 4,000 year old progress ends with a grey stone figure, which has the swelling voluptuous movement of the later Indian sculpture which is so well known in the art world.

The exhibition reveals the intensity with which the Indian artist, throughout the milleniums, has taken undisciplined and heterogeneous life and transmitted its meaning with the spark of his genius into inspired form, dramatic composition and pure plasticity. To the student of aesthetics the collection is truly awesome.



Terra Cotta. Indus Civilization. 3000 B. C.

Indiana Artist Dead

Ada Walter Shulz, one of Indiana's best known artists, who was nationally famous for her portrayals of child life, died at her home near Nashville, Brown county, at the age of 57. A native of Terre Haute, she studied art in Paris, and became the wife of Adolph R. Shulz, well known landscape painter. She was the mother of several children, one of whom, Walter, died overseas during the world war.

Mrs. Shulz, with her husband, was one of the founders, fifteen years ago, of the Brown county colony of artists, whose work is now so well known, especially in the middle west. Her painting, "On Mother's Lap," won a prize at the last Hoosier Salon in Chicago.

Frampton, British Sculptor, Dead

Sir George James Frampton, English sculptor and creator of many monuments the latest of which is the Edith Cavell Memorial in London, is dead at the age of 68. Perhaps his best known and most pleasing work is "Peter Pan" in Kensington Gardens.



Terra Cotta. Pre-Aryan Period of India. 1500 B. C.

Two Museums Buy Works of Othon Friesz



"Toulon," by Othon Friesz.

Two paintings by Othon Friesz have just been sold to American museums by the Reinhardt Galleries, New York. Both were shown at the recent exhibition of modern French art held at these galleries.

"Toulon," painted only last year, was acquired by the Detroit Institute of Arts. It is a harbor scene, done in the characteristic manner of Friesz, with broad brush strokes and vivid tones. A similar painting, but

smaller, entitled "The Harbor," was sold to the Chicago Art Institute. Friesz is one of the leaders of the present-day painters of France, and has won honors at the International exhibition in Pittsburgh.

The Reinhardt Galleries have also sold the "Head of a Girl" by Maurice Sterne, a painting done by the American artist when he visited Java, to Mr. and Mrs. George Spiegelberg of New York, who also acquired a drawing by the same artist.

Austin's New York Show

When the Kleeman Galleries in West 72nd St., New York, announced "a little show of Robert Austin" from May 15 to June 1, print lovers were especially interested. For in the last volume of "Fine Prints of the Year" the artist is paid a high tribute by Malcolm C. Salaman, the editor. In the two previous issues—1926 and 1925—he was also favorably mentioned.

Although but 33 years of age, Austin is regarded by many as the foremost engraver of England. He is represented in many museums, and the British Museum has acquired a complete set of his etchings. He has traveled widely and depicted many phases of life with modern understanding and a technique comparable to that of the old masters.

94,742 Saw Exhibition

The attendance at the Exhibition of Spanish Paintings from El Greco to Goya at the Metropolitan Museum of Art was 94,742 in the 59 days it was on view, exceeding that of any other exhibition. The daily average of 1,505 was higher by 140 than that of the Sargent Memorial Exhibition of 1926, and by 457 than that of the Exhibition of Swedish Contemporary Decorative Arts last year.

Artist Killed in Accident

Parker Newton, American artist and writer, died in France from injuries received in an automobile accident.

San Diego Acquisition

Following its policy of obtaining works of art for prices it can afford but which at the same time constitute examples perfectly representative of the different schools, the Fine Arts Gallery of San Diego has just purchased from the Van Diemen Galleries of New York a "Holy Family" by Marcellus Koffermans, painted about 1550 in Bruges. The picture is a worthy and typical example of the early Flemish school, whose tradition was brought to its height at Bruges by Hans Memling and Gerard David, masters whose work is so rare and precious that it is in the reach only of multi-millionaire collectors.

It will be remembered that the Fine Arts Gallery of San Diego not long ago obtained from the same firm a portrait by Lucas Cranach, which represents the early German tradition founded by Holbein and Dürer, two other great masters whose work is beyond the reach of museums with modest resources. These two pictures, which undoubtedly will greatly increase in value as the years pass, were added to the San Diego collection because the director, Reginald Poland, appealed to the friends of the museum for subscriptions.

Exhibition Seen by 160,000

The exhibition in San Francisco of the European section of the 26th Carnegie International was seen by 160,000 persons.

Bitter

San Francisco has had its big annual exhibition, the fiftieth of the San Francisco Art Association, and the critics simply burnt it up. Of course, as all the world knows, San Francisco has gone modernist, and the extremists have captured the old association. But the critics who are the most zealous protagonists of modernism were the ones to give the 1928 show the worst roasting. They called the jury of selection narrow and prejudiced against the conservatives, but they united in praising the work of the jury of awards.

Referring to northern California's reputation for intolerance, Florence Wieben Lehre, in the *Oakland Tribune*, said: "Now we have the flower. . . Did San Francisco boycott? Or was it boycotted? Or both? And who is the big loser?"

"Think of it! Of the one hundred and ten exhibitors (not exhibits), seventy-one in this mightily 'representative' annual are from San Francisco, and thirty-one from surrounding points. There is one from Yuba City, one from Seattle, two from Colorado Springs, one from Fresno and one from—Los Angeles! What a record! Los Angeles, one of the largest cities in the west, inhabited by hundreds of splendid artists whose work is readily accepted elsewhere, is done the honor of having one of its artists admitted to a San Francisco annual!"

The writer says she has it on good authority that some fine academic works were refused, mainly from southern California, and adds:

"Until we can hold an annual in which all accepted ways of thinking and all parts of the west, at least, are equitably included, we must resign ourselves to the stigma of dishonesty, stupidity, ignorance, or intolerance. An intolerance that surpasses understanding."

"There are remedies. Why not announce, for instance, that the next San Francisco annual will frankly be one of ultra-modern art, that no other type of work is welcome or will be considered? Such a statement would spare non-conformists considerable expense and heart burnings. The exhibitions might be small, but the standard could be made as high as the competence of the jury permitted, and it would have a distinct character. And it would be honest."

Miss Lehre's other suggestion is for the devising of a jury system that will give all tendencies an equal chance.

Junius Cravens, pro-modernist critic of the *Argonaut*, said the exhibition, which was presumably "the cream of the year's work," was not even "Grade A" milk, and that it was "a bit turned, if not actually sour. The exhibition as a whole lacks creative force. . . . It has not even the distinction of being as interesting as was the exhibition of the work of the School of Fine Arts at the end of last season."

The jury of selection was composed of H. Oliver Albright, Worth Ryder, Otis Oldfield, H. Nelson Poole and Guest Wickson. On the jury of awards were Rinaldo Cuneo, Otis Oldfield and Worth Ryder. The awards were: Anne Bremer first prize, C. Stafford Duncan for "The Lily;" Anne Bremer second prize, divided between Ralph Chessé for "Negro Madonna" and Matthew Barnes for "March Moon;" Art Association medal, Guest Wickson for "Iris and Sunset;" sculpture medal, Jacques Schnier for a wood carving "The Stream," reproduced in THE ART DIGEST.

Europe's Alarm

Central Europe is becoming more and more concerned about the continued drain upon her artistic patrimony by American purchasers. Heretofore France and Great Britain have been deeply moved by the same condition of affairs and now the inroads upon German art are causing a growing volume of protest.

Comoedia, in Paris, reviews the entire question from the viewpoint of European connoisseurs, but does not mention the pertinent opinion of Karl Freund, American art expert, who a few years ago pointed out that history was repeating itself: that, after the Napoleonic wars the British were the only people in Europe who were both victorious and prosperous, and they bought art works throughout the Continent, and that now the Americans, after the World War, are the only people as a nation who are prosperous and are taking from Europe her treasures in art.

"The Great Exodus" is the way *Comoedia* heads its article. It quotes the *Vossische Zeitung* of Berlin as deploring especially the sale by the Hohenzollerns to Sir Joseph Duveen of a Rubens and two Watteaus, recorded in the last number of THE ART DIGEST. The Prussian government may intervene to prevent the consummation of this sale, it says, but how will the European nations stop the general trend of things? Not only are dealers from America looking for art works in all parts of the Old World, but American tourists, armed with check books and letters of credit, are searching art establishments, castles, and even the homes of peasants for artistic treasures.

After discussing the Hohenzollern transaction, the *Vossische Zeitung* adds: "This exodus, joined to that of the Mühsam collection [of old glass], constitutes a considerable loss to the Reich. One may foresee that the Chicago Art Institute and the Metropolitan Museum of New York and other rich American purchasers will figure again among the buyers at the auctions of May, when there will be dispersed the Oscar Huldchinsky collection."

"In addition to these sales of collections, we notice the departure of separate pieces. A Roger van der Weyden, from the Chateau de Woerlitz, marked the commencement of the exodus. Since the beginning of 1927 we have seen take flight toward the sun of the dollar another Van der Weyden, a Raphael, a Greco, a Titian, a Gerard David, a Vermeer, and even a superb Rembrandt from the Kappel collection, although it was promised to the Kaiser Frederick Museum."

Comoedia wonders how to resist the golden arguments of the American museums. It recites that the Metropolitan received in 1926 \$40,000,000 for new purchases; in the same year, \$14,000,000 was given the Toledo Museum, and \$8,000,000 to the Kansas City Art Institute. "This helps explain why, in that year, the United States acquired 15 Rembrandts, 2 Vermeers, 10 Frans Hals, 5 Titians, numerous masterpieces by French artists of the nineteenth century, and a considerable number of British paintings of the eighteenth century. Mr. Fuller, governor of Massachusetts, obtained in that year a superb Rembrandt."

"The English exportations in these recent years have been marked principally by the sale of the pictures of the Holford collection, known throughout the world; the Leverhulme collection of furniture and art objects, and above all the Benson collection,

An "Ignis-Fatuus" Feeds the Flame of Art



"Ignis Fatuus," by Donald M. Mattison. Winner of Prix de Rome in Painting (Lazarus Fellowship).

The painting which won the Prix de Rome of 1928 for 23-year old Donald M. Mattison of Winston-Salem, N. C., thereby entitling him to live for three years in an old palace in Rome, with nothing to do but study art, is herewith reproduced in order that aspirants to that honor among American art students may know what sort of pictures to produce.

The work is an allegory, intensely academic, and of the French Salon type. This seems to be essential, for the jury has based its awards on such works for many years. Its title is "Ignis Fatuus," and it is, according to the young artist, "a remark" on New York life as he has observed it. The newspapers had a lot of fun with the picture. As its title signifies, it represents the "false fires of man's desire" by which he

is led to ruin in the terrible night life and other life of the metropolis. The man, who is undoubtedly an out-of-towner, is sunk in mire in front of a sewer, and rats dart about in this mire, from which rises a ghostly miasmatic flame. The man grasps for three alluring and sinful sirens, who have stepped nude out of the sewer. He grasps for them—as a callow youth or a butter-and-egg man might be expected to—and finds them empty disillusionment!

As usual, the winner is a student of the Yale School of Fine Arts, and gets his diploma in June.

The Prix de Rome in sculpture was won by David K. Rubins of Minneapolis, who submitted thirty photographs to the jury. An exhibition of the better works in the contest was held at the Grand Central Art Galleries, New York.

the most important assemblage of Italian art in Europe, which passed to America after having been bought en bloc for the bagatelle of 500,000 pounds sterling, about 65,000,000 francs!

"From December, 1918, until December, 1926, the *Vossische Zeitung* points out, the Americans have purchased in Great Britain paintings and various art objects for £23,000,000, or almost 300,000,000 francs per year. And this average has been greatly surpassed in 1927."

"The Berlin journal ends its article by remarking that French architecture has not escaped the influence of the dollar, and cites the fact that several chateaux have been purchased by Americans, to be reconstructed stone by stone in the New World."

The Corcoran Biennial

The eleventh Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art, Washington, will be held this year from Oct. 28 to Dec. 9. Circulars and entry cards may be had after August 15 on application to the gallery.

The Corcoran's "William A. Clark Prize Awards" number four—Gold Medal and \$2,000, Silver Medal and \$1,500, Bronze Medal and \$1,000 and Honorable Mention with \$500. Since the last exhibition Senator Clark's widow has established an endowment fund of 100,000 to meet the expenses of organizing the biennials. The surplus income from both funds will be used in the purchase of paintings.

Levon West Wins Philadelphia Print Prize



"The Mountain Ranger," by Levon West.

The Philadelphia critics point out that the fifth annual exhibition by living American etchers at the Print Club shows that the makers of prints, who used to go abroad for their subjects, now find ample inspiration in the American scene; also that it strikingly reveals the growth of etching in this country. Last year twelve states were represented. This year there are twenty-seven. A total of 357 prints were entered by 195 artists. Of these 184 were rejected and 173 accepted.

The Charles M. Lea prize for the best print was awarded to Levon West for "Mountain Ranger," and Roi Partridge received honorable mention for his "Shuksan." The theme in each case was a snow covered mountain fastness. "Both men handle their medium well," wrote Dorothy Graffy in the *Public Ledger*, "but Partridge has executed a notable study in pyrotechnics, while West has employed his knowl-

edge to express something he himself feels and desires to communicate. . . . A ranger with pack animals is shown against an overwhelming space of snow in a mountain environment. The placement of the little figures, the handling of the natural objects, betoken the feeling and the skill of the true artist."

The jury was composed of Ada C. Williamson, Mrs. William T. Tonner, Samuel Rosenbaum, Armit Brown, Richard Bishop and Mrs. Robert von Moschizker.

Survivor of Vandalism

In an article in the May *Bulletin* of the Metropolitan Museum of art describing a magnificent polychromed wood statue of an apostle, typical of German sculpture of the thirteenth century, which the museum has just acquired, Joseph Breck, the curator of decorative arts, draws a picture of the loss to art in the "cleaning up and refurbishing that so many old churches underwent in the period when Gothic art was synonymous with barbarism.

"The very dimensions of a monumental statue that was no longer in fashion invited its destruction. Sculpture in wood was as easily taken down as put up. It offered no obstacle to the eighteenth-century prelates who swept out the old rood-screens, choir-stalls, and other relics of the past to make room for modish white and gold fripperies emulating palace and boudoir. A generation that used Gothic tapestries to protect parquet floors when ceilings were being painted or to cover the trees in the orangerie on frosty nights would never hesitate to feed a canon's fire with the rotting wood of some antique statue banished to the lumber rooms."

The statue, which is sturdy and masculine but very intense and fine, is attributed to the Rhenish school. Nothing is known of its provenance except that it was for many years in a private collection near Strasbourg.

Ructions Ahead

There is going to be a fight—Oh, it's going to be a beautiful fight!—over the art that Chicago will present to the world at her second great fair, which is scheduled to be held in 1933, just forty years after her first exposition awoke the American nation to the "art" of that day.

Already the fight has begun, and it has five years to rage. The opening shot was fired by the Illinois Society of Architects. The list of official architects has been announced, consisting of Messrs. Bennett, Burnham and Holabird of Chicago and five out-of-town Americans of equal authority and importance.

"We wonder if this means that all buildings will be designed by these eight men?" asks the bulletin of the Illinois Society. "If so, why? We have no fight with any of them and we admit each man is amply able to do his job in brilliant fashion. But what about all the other first class men in the country and what about a vast amount of talent that at present lies hidden?"

The above is a conservative voice. Modernism is certain to be heard, in all its departments of architecture, decoration, painting and sculpture. And if the modernists are officially squelched, there will be ructions and loud noises. The *Chicago Evening Post*, organ of modernism, says that "it is certain that Chicago's art life began with the world's fair of 1893—and, unfortunately, it just about ended there, so far as progress is concerned. . . . What our enthusiastic young Chicago artists with Munich and pre-Impressionistic Paris training told Chicago was art in 1893 is still art to the great majority of the 'old settlers'—even to their sons and daughters.

"But the grandsons and granddaughters are breaking away, and Chicago's world's fair of 1933 may be a brilliant new milestone in our art life. It may be, so rapidly are the grandsons and granddaughters waking up to progress, that the Chicago art of 1933 will be the world art of 1933. It may be we are one of those clocks whose minute hand doesn't move gradually, but jumps the entire minute space every sixty seconds. We may even be an improvement on that clock. We may make our jumps to the next notch after forty years instead of having to wait sixty."

The writer asks where juries will be found "of sufficient bravery combined with intelligence to pass on contemporary paintings. Homer Saint-Gaudens, who organizes the international shows for the Carnegie Institute, is the only man we can think of in America with vision wide enough to take in the whole field of radicalism and conservatism, and hide tough enough from repeated drubbings to stand the gaff. And Mr. Saint-Gaudens' job has been child's play to what the world's fair judges are going to be up against, unless signs fail."

Certain it is, there will be jobs for hundreds of artists, not alone in the matter of mural decorations and statuary for the fair buildings themselves, but in the scores and hundreds of private concessions and exhibits.

Mr. Levy Takes Partners

Mr. John Levy of the John Levy Art Galleries, New York, has announced that he has taken into partnership Mr. Albert K. Schneider and Mr. Gilbert R. Gabriel, both of whom have been associated with him in the business for several years.



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Simonson, Editor

The May number of *Creative Art*, which is the American edition of *The Studio*, of London, and which was launched nearly a year ago, after William Randolph Hearst had bought *The Connoisseur* and merged its American edition with his *International Studio*, marked the beginning of the editorship of Lee Simonson, famous stage designer and protagonist of modern industrial art, who succeeds Rockwell Kent. The typography of the 24 pages of the American section has been changed, so that it appears modern and American, and after it, sharply contrasting, follows the 72 pages of *The Studio*, printed in England and shipped over to be bound with the New World product.

Mr. Simonson makes his bow with a department called "The Palette Knife." But the palette knife is as sharp as a dagger. Its point is calculated to puncture the skin, either thin or thick, of almost any artist.

"The very phrase 'fine arts' and the persistence with which it has been opposed to applied art for nearly a century," says Mr. Simonson, "indicates the genteel snobbery of the painter's habitual attitude. Art, like the well brought-up daughter of a respectable family in the 90's, took refuge from the grime and clamor of a machine age, and retired behind the screen of pure aesthetics, instead of drawing the white lace curtains of the front parlor. Any painter who stepped over that respectable threshold and came to terms with his time in order to wring a living from it, was met with horrified cries that he was 'prostituting his art'."

"If all the world were millionaires," is still the refrain at the back of most young painters' minds, set echoing again, no doubt, by the sale of \$41,000 worth of paintings by John Sloan to a single collector. Not to prostitute his art but to be kept by a millionaire is the current notion of a solution of the artist's professional problem. But for the picture market, as for the marriage market, there are not enough millionaires to go around. . . .

"Artists have been so constantly assured by critics that only the public has anything to learn, that they have never, as a whole, realized the necessity of reconsidering their changed status in the world they now live in. . . .

"All academies have been discredited, Cézanne canonized, independent exhibitions at home and abroad thrown wide open to every newcomer for more than a decade, and the campaign in favor of modern art conducted with prodigious success. Canvases by Matisse, now in his fifties, are held at \$20,000 apiece. But the young painter, for the first 20 years of his career, is as hard put to it as ever. No successful picture dealer is without his bevy of modern protégés; but he can only afford to exhibit them because he sells such established wares as old masters, Chinese bronzes, or eighteenth century mezzotints in the room next door. . . .

"The modern painter has become irrelevant even as a recorder of our features. What originally made him a great portraitist and created centuries of great portraiture whether in frames, on the slabs of tombs, or in the sealed recesses of the Theban hills where no eye could see it, was a universal belief in personal immortality and the common desire of every man to leave a record of how he would look when he entered heaven. Portraiture today is on

America Gets Lawrence's "Cecilia Siddons"



"Miss Cecilia Siddons," by Sir Thomas Lawrence.

This beautiful portrait painted in 1820 by Sir Thomas Lawrence is one more old English master that has come to the United States to stay forevermore, for it has been sold to an American collector by the Max Safran Galleries of St. Louis. It comes surrounded by the faint perfume of romance. The story is told by the English art authority, W. Roberts, in the appreciation he has written of the picture.

The subject, Miss Cecilia Siddons, was the third daughter of the great actress, Sarah Siddons. Lawrence loved the other two. At first he became engaged to marry Maria, and then he found he was really in love with her sister, Sarah Martha. The

premature deaths of both of them ended the love tangle. The story is told in all the Lawrence biographies, but especially in "An Artist's Love Story," by O. G. Knapp.

Cecilia remained in attendance on her famous mother until her death. She then married George Combe, celebrated Edinburgh phrenologist. Mr. Roberts tells humorously how the man of science took the measurements of his sweetheart's head and found that her Benevolence, Conscientiousness, Firmness, Self-Esteem and Love of Approbation were amply developed, whilst her Veneration and Wonder were equally moderate with his own; and the marriage turned out to be a happy one.

the whole trivial because the emotions it satisfies are either perfunctory or trivial. Not even the greatest portrait painted today, though it be ten times a work of art, can have even the importance of a second rate portrait of two centuries ago, for the reason that our notion of human fate is conceived in impersonal terms. The camera, despite all complaints to the contrary, has nothing to do with it. . . .

"The reason why plastic art in the golden ages had a vitality which 'fine art' cannot have today is simply because the human figure no longer symbolizes what we conceive to be the essential forces of the universe. In fact, the world that has become real to us is an invisible world—the world of microscopic cells, of atoms and molecules, ions and electrons. . . .

"The essential fact I believe to be this: nothing that we call art and preserve as great was primarily engendered in order

to create great art, nor was it appreciated solely for its aesthetic qualities. Art when it is vigorous, is a by-product; its perfectations are rooted on to the common stock of socially necessary jobs as hybrid roses are grafted onto briar roots". . . .

A Pollet for Phillips Gallery

From the recent exhibition of paintings by Joseph Pollet at the Dudensing Galleries, New York, several important purchases were made. For the Phillips Memorial Gallery at Washington "The Briggs Farm" was acquired, making two Pollets for the Phillips Gallery. Frederic Clay Bartlett purchased "The Red Barn."

Business Men's Art Sold

At the annual exhibition of the Boston Business Men's Art Club works by seventeen of the exhibitors were sold.

Cleveland Annual Upholds City's Tradition



"Madonna and Child," by R. Guy Cowan.

"The jury congratulates the Cleveland Museum of Art and the artists of the city on the very fine showing made here. The remarkable thing is that the artists of one city alone can contribute so large an exhibition of a standard equal to the standard of exhibitions in other cities which are drawn from the artists of the entire country."

This is what Jonas Lie of New York, Charles S. Hopkinson of Boston and Miss Gertrude Herdle of Rochester said after they had selected 580 objects, the work of 190 artists, for the tenth annual exhibition by Cleveland artists and craftsmen. A total of 2,059 entries had been made by about 400 artists. On the opening night more than 1,400 invited guests attended, on the following Sunday nearly 5,000 visitors passed the turnstiles and in the first week the sales amounted to \$8,700. The motto of this year's exhibition is: "The city is what those who live in it make it."

The first prize in landscape went to Max Albin Bachofen for "Sunshine in New Hungary," second to Antonio di Nardo for "Paradise" and third to Louise B. Maloney for "Road to the Valley." The first prize in portraiture was awarded to Louise B. Maloney, second to Elizabeth Bart and third to Irene Balazs Johnson. The first award in industrial painting went to Carl F. Gaertner's "Emma Furnace" and second to George G. Adomeit's "Memorials." In the miscellaneous class of oils first award went to Clara L. Deike's "Hydrangea," second to Ora Coltman's "The Twisting Lane" and third to Elizabeth Bart's "Still Life." In decorative painting Arthur D. Brooks

was first and Stanley T. Clough second. Pastel prizes fell to John Gross Bettelheim and Emery Gellert. The first water color prize went to Clarence H. Carter, second to Russell T. Limbach and third to Glenn Moore Shaw.

The jury had so much difficulty in making the sculpture awards that it simply allotted three "first" prizes to Alexander Blazys, Frank L. Jirouch and Charlotte Jordan. In the class of ceramic sculpture, in which Cleveland particularly excels, first prize was awarded to R. Guy Cowan's "Madonna and Child," in crystalline glaze, which was considered so remarkable that it was reproduced on the cover of the catalogue. Second prize went to Alexander Blazys and Mrs. A. R. Dyer for their "Sculptor."

Many other prizes were awarded, for the exhibition includes all branches of art, including crafts and photographs.

4,000 Soap Sculpture Entries

The National Small Sculpture Committee reports that more than four thousand sculptures in soap have been entered for the 1928 Procter & Gamble contest for \$1,600 in prizes, twice as many as last year. The prize winners and several hundred of the best examples will be shown at the Anderson Galleries, New York, in June, after which they will be sent on a tour of the country's museums.

Henri Goes to Ireland

There is going to be another "Irish period" in the art of Robert Henri. He has sailed for Achill Island, County Mayo.

Grand Rapids Plan

Plans have been set under way which, if carried out, will almost double the size of the Grand Rapids Art Gallery and result in valuable accretions to its collections.

In the first place, the gallery falls heir to whatever it chooses of the paintings and antiques in the collection of Miss Helen E. Moseley, Grand Rapids artist, who died on April 22, in Boston. The painter, who was wealthy, also bequeathed \$30,000 in real estate or cash to the gallery. She was a member of the National Association of Women Painters and Sculptors and of the North Shore Arts Association of Worcester, Mass., and had been a pupil of Robert Henri, Hugh Breckenridge and Charles W. Hawthorne.

Before this bequest became known, the members of the Grand Rapids Art Association, which conducts the gallery, held its annual meeting and dinner and considered plans for enlarging the building and also for the acquisition of the art collection left by the late Col. George G. Briggs, who was the city's first art collector. Seventy-four of the finest examples of the Briggs collection of 400 paintings were placed on view.

It is the plan to have experts pass on their authenticity and place a value on each picture in the collection that is considered desirable, and then for individuals to purchase groups of them, each donor's name to be carried on the name plate. Twelve have been purchased already, and the association has obtained an option on the entire collection. The present owners, who inherited the pictures, have agreed to donate \$7,500 to the building fund when the transaction is complete.

The Briggs collection is composed mainly of works of the Barbizon school and of pictures by nineteenth century Belgian, Dutch, German, English and Italian artists, and includes examples of Millet, Corot, Rousseau, Jacques, Daubigny, Courbet, Volon, Mauve, Mesdag, Maris and Monticelli.

Miss Mabel H. Perkins was elected president of the Grand Rapids Art Association to succeed Mrs. E. E. Dennis, who had served for three terms. According to Mrs. Mary Cooke Swartwout, the director, the attendance at the gallery for the year was 21,584, a gain of 1,200.

Preston Harrison's Gift

Mr. Preston Harrison has made several additions to the collections of American and modern French paintings which he has given to the Los Angeles Museum. To the Harrison Gallery of American Art he has added "The Wrestlers" by Thomas Eakins and "The Painter Luks at Work" by William Glackens. To the Harrison Gallery of Modern French Art he has added five oil paintings, Forain's "Art Dealer," Utrillo's "Le Theatre Montmartre," Marchand's "La Maison dans les Montaignes," Lhot's "The Dolly Sisters" and Kars' "Nature Morte," a pastel, Degas' "Femme en Bleu," and two water colors, Modigliani's "Jeune Fille Assise" and Gondouin's "Nature Morte."

There are now 44 oil paintings in the American collection and 16 oils, 6 drawings and 68 water colors in the French collection.

Gov. Fuller Elected Trustee

The Boston Museum of Fine Arts, which is the first incorporated museum of art in America, has just elected as a trustee Gov. Alvan T. Fuller, collector and connoisseur.

In the Realm of Decoration and the Antique

Irish Glass

With the return of home rule in Ireland has come an increased pride in Irish arts and crafts, and a growing appreciation by connoisseurs of the distinctive merit and beauty in Irish productions. K. Norman Hillson, in the *London Sphere*, avers that "no hobby in the world is more fascinating than the collection of Irish glass. There was a time when the ancient tumble-down inns of the west and south of Ireland were filled with marvels of the Waterford masters' art. That day is gone. You can still see pieces of alleged Waterford in the windows of Irish hotels, but in nearly every case they prove to be fakes. Nevertheless there remain a vast number of authentic pieces, and their increasing rarity makes the joy of collecting more thrilling."

As in England, glass making did not flourish in Ireland until the close of the sixteenth century. There were about eight factories of note, but the Waterford factory was the most famous. Dublin glass was of heavier texture.

"The touch of Irish glass is warm and differs from the coldness of English glass; but the amateur must examine many authentic pieces before he can be certain of this difference in touch. There can be no question, on the other hand, of the haze which settles on Waterford glass. If it is wiped

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Gothic Tapestries for Rochester Gallery



Gothic Tapestry of 1450 Representing "Arithmetic" and "Astronomy."

The Memorial Art Gallery at Rochester has just been enriched with two Gothic tapestries for its Fountain Court, the architectural center of the newly enlarged gallery. They are the gift of James Sibley Watson, of Rochester, and represent the height of Gothic weaving and design.

The earliest of the two, herewith reproduced, is a Flemish weave from Tournai of about 1450 representing "Arithmetic" and "Astronomy" in the symbolic form of two richly robed female figures, seated upon canopied thrones the draperies of which are held back by winged angels. At their

feet sit two venerable scientists, one believed to be Archimedes, the other inscribed as Ptolemy the astronomer. The tapestry bears the signature of Jean de Khyn, who became master of the Guild of St. Luke in Tournai in 1427.

The other tapestry is a French mille fleur with animals of about 1500, and is nearly 15 feet wide. A stockade with a latched gate, enclosing a group of animals gathered under a pomegranate tree beside a blue watering pool, occupies the center of the mille fleur ground. Animals of whimsical mien browse, lie sleeping or coyly peep out among the flower clusters.

off it will always return, and is probably due to some constituent in the actual glass which sets up a chemical reaction with the atmosphere. Then again there is the ring. You can throw a solid Irish glass on the floor. It will not break; it will just ring joyfully.

"Lastly, fakes. In the last half century fakes have poured into England from almost every glass manufactory in Northern Europe. All have tried to reproduce the color, resilience, tone, and sound of Irish glass, and all have failed."

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Prayer Rugs a Fine Flower of Moslem Art



Melas Prayer Rug. XVIIIth Century.

All good Mohammedans, whether they be Persian, Turkish, Arab or of another race, possess prayer rugs if they have the means to buy or the ability to weave them. They carry them on all pilgrimages, and at sunrise, noon-tide and sunset, spread them out, then kneel and pray. Always the rug is so placed that the point of the niche is toward Mecca, the holy city.

Here is a reproduction of one of the finest. It was discovered by Dr. R. M. Riefstahl, art expert of the Anderson Galleries and a lecturer on art at New York University and at Robert College, Constantinople.

It is an eighteenth century Melas rug. He obtained it in southwestern Anatolia and brought it to this country, and it is now in the collection of H. Michaelian. It is of unusually fine weave and delicate color combination.

Some forgotten artisan to whom time meant nothing and religion everything put into this rug the reflected beauties not only of nature but of his inner fancies, weaving and blending subtle hues and exquisite designs. The spandrels of the prayer niche have well-designed palmette flowers on a rare ivory white ground, and the numerous borders surrounding the center field are a further indication of the fineness of the creation. Delicately shaded cartouches in pale purple and leaf designs in warm reds, turquoise blue and other suggestive but not too definite tones are woven on a pale yellow ground.

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David Wallpaper

Recently *THE ART DIGEST* published an original article on the return of decorative wallpapers. Much space is now being devoted to this subject by newspapers and magazines. *The New York Sun* says:

"One of the loveliest of the classic subjects is a paper made by Defosse and Karth. It depicts the story of Cupid and Psyche and was designed for Napoleon I. by David, the court painter. This paper is executed in lovely soft shades of grey. These scenic papers have attained to great fashion in recent years, what with the vogue for eighteenth and nineteenth century French furniture. Such papers as these are necessarily quite costly and it is with hesitation that one sticks them to a wall. To avoid this, many persons apply decorators' canvas to the back of the paper. Doing this makes it possible to remove the paper when one moves.

"The modernist designers have not neglected wallpapers and the leading firms are showing quite a few papers of modern German and Austrian design."

"Better Than Bonds"

The *Boston Transcript* tells of an elderly woman who bought an old house on Cape Cod. She and her son moved into it. "Apparently there was a great stock of family furniture dating from various periods of the past, too much for the house to hold. In response to a judicious inquiry whether any of it might be bought, there was a vigorous denial from the son. 'Mother wouldn't sell any of it,' he said. 'We have it all stored in the barn. Mother considers it better than bonds.' And she was right."

A Globe Worth \$108,000

The American Museum of Natural History, New York, exhibits a silver astronomical globe credited to Tycho Brahe, a Swedish astronomer of the sixteenth century. On a ball of silver nearly twelve inches in diameter are engraved the heavenly bodies known to that period. The globe, valued at \$108,000, was inherited by Baron Sigfrid Ralamb of Stockholm. After opposition of two years by the Swedish Parliament he obtained permission to send the globe to America.

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In the Realm of Decoration and the Antique

Ruining Modernism

Karl Freund, art expert, of the Anderson Art Galleries of New York, is pessimistic about the use of modern design in American furniture and decorations, in architecture, or in dress. He sees a return to Victorianism by some persons of taste to escape what he calls the commercializing of the ideas of foreign artists.

"Purity of line is seldom preserved, and that is more essential in modern, or modernistic, design than in the conservative," he asserts. "The very austerity of such decoration makes it mandatory that an artist carry out the design. When you see architectural plans along modernistic lines they are thrilling, but when you see the building you are apt to be repelled.

"Take the new edifice at 58th Street and Fifth Avenue, on the site of the old Vanderbilt mansion. The building seems to have lost its eyebrows.

"The modern dress designs of Madeleine Vionnet of Paris are works of art. But the commercialized American products based on those designs make women look as though they had lost their shapes and gained nothing to replace them.

"Modernistic furniture, which originated in Austria and was developed in various ways in France, is commercialized in America, losing its purity of line and its suggestion of archaic beauty and simplicity, and becoming, in many cases, stark, cold and ugly. Victorian designs, with their many frills and furbelows, can be commercialized without easy detection, for their very complexity keeps them from being baldly beautiful, but it is not so with the primitive austerity of modernistic creations."

Making Honesty Pay

Italy has a law which gives the government the right to purchase antiques at the valuation placed upon them by the exporters, who must list their value in order to account for the 20 per cent. export tax.

This law is causing many purchasers, including wealthy Americans abroad, much trouble. It has resulted in the loss of art objects which were undervalued.

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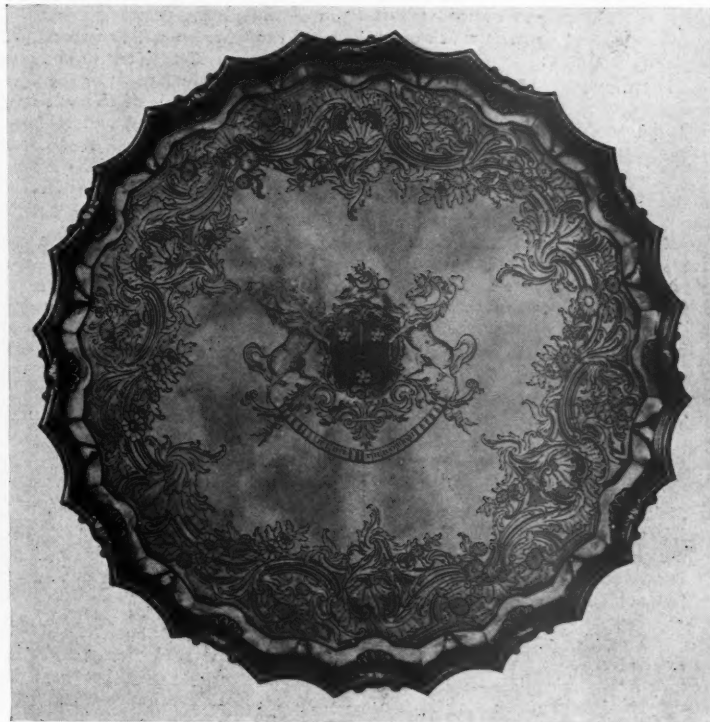
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They dined well in the old manor houses of England in the spacious days of George II. Trenchers heaped with meats to be served with flagons of wine needed strong trays, carried by strong servants, to bear them into dining rooms where husky trenchermen ate and drank until, sometimes, they had to be carried away from the table.

Those were the days after England had taken India from the French, and long before the loss of the American colonies, and the nabobs had not only dishes and candlesticks of silver, but even the trays on which the viands were carried from the kitchens had to be of the best plate, hall-marked.

The Hamilton family of Belhaven and Stenton was known for leagues around for its good cheer at table. If a serving tray that has recently arrived in New York could tell its own story it would doubtless be able to entertain modern epicures by the

hour. Beautifully hall-marked, and delicately chased by an artist in metals who had a fine feeling for etching, it bears the crest of the Hamilton family, and the militant motto, "Ride Through."

Its weight is 138 ounces troy, or 11½ pounds, and it was made in 1741 by William Hunter. It is being shown at the Old World Galleries, in East 57th Street, New York. Mrs. Frances B. Hoffman, director of the galleries, acquired the tray from the Hamilton estate. The last Baron Hamilton to own it was born in 1840, and he served as a colonel in the Zulu war of 1879.

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The News and Opinion of Books on Art

Cezanne's Critics

There is one conclusion arrived at by Roger Fry in his discussion of the various phases of Cézanne's genius with which many will agree, and it is this:

"In the last resort we cannot in the least explain why the smallest product of his hand arouses the impression of being a revelation of the highest importance, or what exactly it is that gives it its grave authority."

C. J. Bulliet in the *Chicago Evening Post* calls this "Cézanne" another important addition to the literature of the giant of 'modernism,' so recently enriched by the translation of Meier-Graefe's monograph into English. The Macmillan Company is the publisher.

"Mr. Fry's book is more explicit than Meier-Graefe's, if less critically profound; more human and of greater appeal to the lay reader. 'Cézanne, a Study of His Development,' is the title in full, and the best of British critics studies the greatest of French artists as both a painter and a man."

Though admitting a "love to the point of infatuation" for Cézanne, Mr. Fry does not refrain throughout his book from discussing what he considers shortcomings. An instance is Cézanne's famous pyramid of nude women continuing to the top of the composition in tree forms, of which there are extant two finished versions, besides a number of studies and approximations—a pyramid Meier-Graefe, too, condemns, seeing in it a magnificent failure.

There are 88 pages of text and 40 plates. It sells at \$3.50, while Meier-Graefe's work is priced at \$22.50.

Lewis Mumford says in the *New Republic* that "Meier-Graefe's study of Cézanne could hardly be surpassed on its own ground; but fortunately, Mr. Roger Fry has chosen different ground, and his detailed analysis, a

painter's analysis, of Cézanne's pictures, based chiefly on those in the Pellerin collection, is a veritable guide to the art of seeing, as well as an appreciation of Cézanne. One approaches Cézanne, not to sympathize with a new intuition of life, but to enter and to participate in a great work of construction; and Mr. Fry's analysis of Cézanne's palette, of his methods of work, and his technical feats in spatialization, is a true avenue to appreciation. Both these studies are permanent additions to the literature of art."

Books on Painting

Three books have recently appeared which should interest students of painting. They are "The Art of Landscape Painting" by Leonard Richmond, R. O. I., R. B. A. (Pitman, New York and London, \$7.50); "The Art of Decorative Painting" by Walter Bayes (New York: Scribner's, \$8); and "Sketching from Nature" by F. J. Glass (New York: Scribner's \$3).

Of the first, C. J. Bulliet says in the *Chicago Evening Post*: "It at once prejudices the reader in its favor, and the same evenly balanced attitude is maintained throughout," while the *American Magazine of Art* gives it a favorable mention. It is illustrated by numerous reproductions in color of work in various stages.

Of Walter Bayes' book on decorative painting the *New York Herald Tribune* says that he has brought together "not only an abundance of useful information, but convincing proof of the adaptability of painting to the walls of contemporary buildings," the absence of which painting the author laments, since easel pictures and "fashionable salon rubbish" have practically extinguished such decorative work. But the critic adds that the author "is extraordinarily long-winded and at least two-thirds of his book is redundant chatter."

The same critic remarks of "Sketching from Nature" that it is a modest little book on how to do this, that, and other things, and that while it can be of no service to students of any originality, "it will doubtless assist British tourists and amateur water colorists in the enjoyment of nature."

Japanese Color Prints

"Miss Priestly has written a joyous book," says Raymond Weaver in the *New York Herald Tribune* of "How to Enjoy Japanese Color Prints" by Anna Freeborn Priestly (Garden City: Doubleday, Page & Co.). The author has visited Japan and retained romantic expressions of what she saw.

On English Furniture

The third and last volume of "The Dictionary on English Furniture" by Percy Macquoid and Ralph Edwards, has now been published from the office of Country Life, London. Oliver Brackett highly praises the work in the *Sunday Observer*.

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A Jan Steen Book

Jan Steen's tercentenary, two years ago, has led to a fresh critical study of his work by Dr. Schmidt Degener, director of the Rijks Museum. His book, titled with the artist's name, is published by the Bodley Head at 52 s. 6 d. He claims for Steen an absolute eclecticism, which comprehended "the animal spirits of Jordaens, the untrammelled deftness of Hals, the sharpness of Potter, the color range and naïveté of de Hooch, even the precision of the detail painters. Each of these masters is nearer perfection in his own particular segment; but Steen is master of the whole circle, unites in himself something from each of the parts, and, moreover, contrives to remain Jan Steen."

Forty of Steen's principal works are admirably reproduced in photogravure.

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The News and Opinion of Books on Art

Flemish Art

Recently THE ART DIGEST reproduced some opinions on Roger Fry's book on "Flemish Art." (New York: Brentano's, \$3.50.) The work was mainly the text of a lecture he delivered at Burlington House, London, on the great loan display of the Flemings held the previous year. Royal Cortissoz now reviews another book on the same subject, while a number of reviewers, including Thomas Craven, discuss the book by Fry—Mr. Craven in the *Herald Tribune*, to which he and Mr. Cortissoz are fellow contributors.

Just as though Mr. Fry's effort had never appeared in print, Mr. Cortissoz proceeds to discuss "A Memorial Volume," which bears the imprint of Country Life, Ltd., and the Anglo-Belgian Union. This stately folio, edited by Sir Martin Conway, embodies a reprint of the catalogue, enriched by 126 plates, some of them in color and the rest in photogravures printed in sepia. Dr. Tancred Borenius looks after the pictures. Mr. A. F. Kendrick deals with the tapestries. The drawings and engravings are handled by Mr. Campbell Dodgson. Nearly 700 pieces are listed, filling 260 pages.

"Printed on luxurious paper, the book is a joy to handle," observes the reviewer. "In the introduction it is noted that, contrary to the expressed wish of Sir Joseph Duveen, that gentleman must be credited not only with bringing together the pictures lent by American collectors, but with the guaranty that made this memorial possible. Interest in the work must be keen here, especially among the amateurs who provided twenty-one of the most important pictures for the show. One of their masterpieces, reproduced in colors, serves as frontispiece, the noble 'Portrait of Middle-Aged Lady,' by Roger Van der Weyden, belonging to Mr. Rockefeller.

"I had known Flemish art all my life, from the Primitives to Alfred Stevens, up and down Europe from Antwerp to the Prado. Yet the collection at Burlington House set it, for me, in a new perspective. The masters and their periods were there consummately organized, and the whole cosmos thereby was clarified and heightened in character. There were no distractions. The Flemish genius was isolated as never before and all its traits luminously exposed."

Mr. Craven quotes Michael Angelo's disparaging opinion of Flemish art as not expressing spiritual values, and says that "Mr. Fry's distinctions are convincing enough in so far as they relate to the general run of Flemish painters, but when he considers Rubens and Rembrandt he is the victim of his prejudices. Rubens is a great artist, not because of his abounding creative vitality, which is peculiarly and unequivocally Flem-

ish, but because of this borrowed Italian 'organization'; and Rembrandt, the supremely great baroque figure, becomes the 'master of plastic design'—a reincarnated Giorgione. I suppose, with only a slight personal vision which shone out in spite of his disreputable Dutch training. Hence, it would appear that all great art may be made to conform to a certain classic norm and that all second-rate art must bear a provincial name."

Herbert L. Matthews in the *New York Times* pays a great tribute to Fry as a critic, and the consummate ease with which he interprets a work of art and sets forth his own reactions to it, and adds that his essay "gives a brief exposition of the great figures in Flemish art from the Van Eycks to Brouwer, and the salient characteristics of their styles; and any one who wants a short cut to such knowledge cannot hope to do better than to read this book."

New Volume by De Groot

The eighth volume of Dr. Hofstede de Groot's monumental catalogue of seventeenth century Dutch painters—based on the work of John Smith—deals with Jan van Goyen, Jan van der Heyden, and Johannes Wijnants. In each case a brief biography is followed by notes on pupils and imitators. Macmillan, London, publishes the work at 31 s, 6 d.

A New Art Magazine

America is to have a new art publication, *Eastern Art*, which will appear quarterly and whose 64 pages will be devoted to oriental subjects. The editors will be Hamilton Bell, Langdon Warner and Horace H. F. Jayne and it will be published at Memorial Hall, Fairmount Park, Philadelphia.

Critic Grows Sarcastic

Of "Fifty Famous Painters" by Henrietta Gerwig (New York: Crowell, \$3.50) the *New York Herald Tribune* says it will appeal to those who believe that "The Horse Fair" is a work of art, who are moved to tears by the spiritual beauty of Landseer's dogs, and are regenerated by the vacuous conceptions of Murillo.

Architecture

An architect should be essentially an artist. If he think only of usefulness, and does not create new forms of beauty, he is merely a mechanical designer, a copyist. The emphasis of art in architecture was never more expressively put than in 'The Substance of Architecture,' by A. S. G. Butler (New York: The Dial Press, \$4). The author opposes the common conception that a building must express its purpose by its appearance:

"Its beauty need have no relation to its utility, and an architect may possess an unhampered vehicle for the presentation of any emotional quality which he wishes to appear in the building." The emotional quality must be expressive of vitality, and the architect must manipulate his effects of line so that there is fluency of movement, a balance of movements, or equipollence. For, "what accounts for the look of vitality in a building is the feeling of reciprocal movement around a point, a kind of rhythm." The author introduces an analogy with music with its reiteration, balance and climax, with its standards of time and pitch all having their counterpart in the motives of architecture.

A criticism in the *Christian Science Monitor*, signed D. A., speaks of the refinement of vision of the writer, and concludes:

"The book is not one that can be read with gliding ease. It requires application because it gives one, at first, an illusion of being esoteric. But after one has been swung into its rhythm, it is charming."

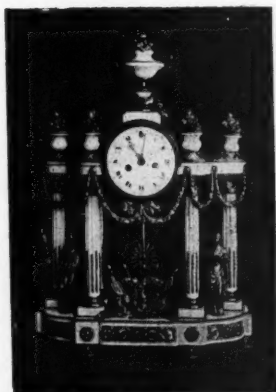
Covering a Vast Field

Reviewing "An Outline History of Painting" by S. C. Kaines Smith (London: Medici Society, 6 s) Frank Rutter says in the *Sunday Times*, London, that the author "has achieved the no-small feat of writing a compact and very readable history of painting from Duccio and Giotto to Whistler and Watts in the space of some 250 pages." Mr. Kaines Smith is the new keeper of the Birmingham Gallery and was formerly the official guide-lecturer of the National Gallery.



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What the Critics Say of the New York Season

The great New York store of R. H. Macy & Co. started the department store vogue for exhibitions of "Art in Industry" last year. It was followed in the season now closing by several other department store expositions of the modern trend in crafts—notably at Lord & Taylor's and Wanamaker's in New York and at Jordan Marsh's in Boston. At the first Macy show the exhibits were 70 per cent. American; this concern has just held an International Exhibition of Modern Decorative Art in which France, Germany, Austria, Italy, Sweden and the United States were represented, and which the Brooklyn *Eagle* called

"the most intelligent and comprehensive exposition in this country since the modern style enlisted the serious consideration of manufacturers and designers."

Of course, modernism in furniture and crafts began in Vienna before the war (it was called the "Hoffmann idea"), but challenged the world's attention at Paris in 1925 at the big Exposition of Decorative Arts, at which America's non-representation seemed to shame the country into belated activity.

The critics evinced for the new Macy exposition their customary attitudes. Royal Cortissoz of the *Herald Tribune* saw little

good in it, and was saddened. The other critics hailed it with varying degrees of enthusiasm.

Henry McBride in the *Sun* said: "The main argument of these new designers is that we are now no longer living in the middle ages and that the furniture and other household appurtenances of the middle ages are not adapted to the conditions of today. This would appear to be sufficiently obvious, but it is wildly disputed by certain conservatives who insist that the world must not change. . . ."

"At Macy's the behavior of the visitors provides just as interesting a study as the

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works of art on display. The attendance has been large, and recruited from all walks of life, and all the people betray a frantic desire to get at the truth of this modern art business instantly. There seems to be no question nor dispute about it. It is accepted as something inevitable. Housewives, designers and manufacturers of furniture jostle each other in the throng and seem equally engaged in making notes. Certain designers, seeing all this, express alarm, and fear that an immense amount of pseudo-modernity will shortly be foisted upon the innocent public. Perhaps it will. It always has been so in other vogues—but people of taste are, after all, people of taste, and know how to protect themselves. . . .

"Much of current European art is an expression of what the Europeans consider to be the American idea. Europe practically invites America to unchain itself from the European tradition. When we do, America will dominate the world in art. Paul Morand says this will come about in thirty years. I think, myself, it will be much sooner."

Mr. McBride thinks that if Chicago is going to hold another world's fair in 1932 she will face a difficult task, for the great department stores of this era, he holds, constitute an instrument that practically replaces world's fairs. He recommends that Chicago put the entire exposition under the direction of her native John Storrs, "and then most probably we would be startled, and Europe too."

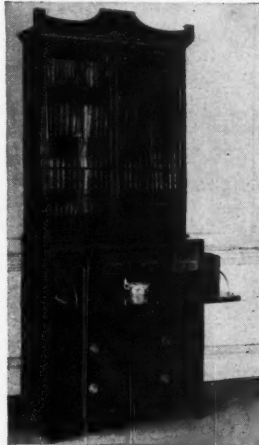
Helen Appleton Read in the Brooklyn *Eagle* thought the new Macy exposition by its good taste and sanity would "do much, so to speak, to take the curse off of the modern style. . . . Because the modern note as demonstrated in the majority of these exhibitions has tended towards the eccentric and the more abrupt break with tradition, especially in the matter of furniture and interior decoration, the influence has perhaps not been as formative in the right direction as might be wished. In fact, the modern style is commencing to be a fad and is being disregarded as such by many persons who at the outset were ready and eager to recognize it as a rebirth of the creative spirit in the decorative arts."

Many manufacturers, she says, wishing to

ride on the crest of a fad, "are perpetrating atrocities in the name of a modern style whose only relation to it is that they break with all tradition and have a curious predilection for triangles, cubes and geometrical shapes in general. . . . When pictures commence appearing in Vogue, Town and Country and The House Beautiful, illustrating how such and such a well-known person with a reputation for good taste and the means to gratify it, has gone modern,

then we may be assured that the modern style is taking hold."

Mr. Cortissov saw only futility in the show. "Whether in France, Germany, Austria, Italy, Sweden or the United States, the note is one of revolt against traditional idioms, unsupported by the creative energy which would lend authority to a new one. All the schools, if we may so designate them, are enamored of the straight line



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without knowing, apparently, quite what to do with it. . . .

"The modernist may be on the verge of establishing an authentic mode, but he hasn't done it yet. Moving about as though in worlds unrealized, these intensely adventurous designers seem to devise 'effects' without arriving at anything like a style, one framed really to impose itself upon the imagination."

An American decorator, Kem Weber, of Los Angeles, won high praise for his three-room apartment designed to serve the purposes of six rooms. Los Angeles is the native home of the bed-in-the-wall living room, the dressing-room-bathroom combination and the dining-nook-in-the-kitchen

idea, and Mr. Weber's ensemble, which attracted such throngs that it could hardly be seen, looked, according to the *Post*, "American and modern with more of a note or originality and serenity in this combination than one expects."

* * *

The American Academy of Arts and Letters, in New York, is holding a summer exhibition of the work of William Merritt Chase. Fifty-four of his paintings, including portraits, still-lives, landscapes and genres, covering his whole career, are included. The critics laid stress on the period in American art of which the painter was representative, and of his influence as teacher and protagonist. Few of them

tried to place his rank among painters.

"A contemporary artist of ability and success on hearing of the enterprise, remarked quite casually, 'Old hat,' and dropped the subject," wrote Margaret Breuning in the *Evening Post*. "Yet if he had taken a moment of his valuable time to reflect about the subject, he might well have realized that to William Merritt Chase is due much of the credit for the sale of American paintings today and for the new race of American collectors, who are interested in art rather than the acquisition of something that will give them public importance. . . . It is to the efforts of Chase that a new interest in and understanding of art and an appreciation of American artists devel-



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oped in a specially depressing moment of our artistic history when an anemic Academy imposed itself rigidly upon both the young artist and the public, when collectors bought only Salon paintings for their brownstone mansions.

"The fact that Chase was for years president of the Society of American Artists does not register much today when the organization no longer exists. It meant much in his own time, for it indicated that in breaking away from the restrictions of the moribund Academy, Chase and the younger men returning from Munich or Paris were bringing new vitality, new ideas, new standards into the world of American art."

Royal Cortissoz wrote the foreword to the catalogue, and said: "Chase is remembered both for what he did and what he taught others to do. He was a constructive figure in his generation. The whole generous force of the man was spent in fostering the growth of good painting in American art."

Helen Appleton Read in the Brooklyn Eagle: "As they recede into time certain periods assume a color and flavor which, while always theirs, need the perspective of time and another viewpoint to make the line of demarcation sharper and the colors stronger. Now the 80's and the 90's are as distinct from the present as the 60's or 30's. Probably the oeuvre of no other American painter brings back the spirit of the 80's and 90's, its state of culture and aspirations, so conclusively as that of William Merritt Chase. . . .

"Whether or not Chase's reputation as an artist increases or diminishes with the lapse of time is unimportant beside the never-to-be-forgotten benefit he was to American culture. Coming back from Munich in

the late 70's, where he had learned what painter's painting meant, he commenced to teach these same ideals at the Art Students' League and 'remained on the firing line,' to quote from Isham's History of American Painting, for 30 years, painting, lecturing and teaching with amazing and unconquerable energy."

Chase as a painter was described as follows by Mr. Cortissoz: "He painted portraits, still life, interiors with figures, landscapes. Whatever he did was painted in the truest, most exhilarated sense of the word. He loved sound drawing, pure and harmonious color, the right play of light, intelligent composition and with these things



"Copper Can," by Jacob Dooyeward. Sold at the International Carnegie Exhibition of 1927.

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a swift, confident, powerful and direct movement of the brush. What he loved he put upon the canvas with a wonderfully engaging touch and the elan of his spirit is clearly manifest in his works, so that they not only evoke respect for their artistic rectitude, but in a very special sense."

* * *

The New York critics, even the women critics, do not seem sympathetic with organizations of women artists. They said so little, and that so perfunctorily, of the annual exhibition of the National Association of Women Painters and Sculptors at the Brooklyn Museum, that *THE ART DIGEST* could not find anything very interesting to quote. Then came the New York Society of Women Artists at the Anderson Galleries, distinctly modernist and regarding the first named organization as "old hat"—and "old hat" means much more to a woman than to a man. Did New York's modernist critics warm up? Generally speaking, they did not, but were distinctly facetious. They seemed to think that a woman's place in art exhibitions was by man's side.

Margaret Breuning in the *Evening Post* in considering the plaint of members of the New York Society of Women Artists that it had found "antagonism and inhospitality" in the galleries, said: "One does not feel entirely clear why women should consider sex distinctions in the practice of either modern or academic art. It is probably because of the difficulty in understanding the *raison d'être* of this sort of artistic exclusiveness when women and men meet on com-

mon ground in other pursuits of life, that has led to prejudice against this society, rather than any real hostility to its activities or members."

The *Herald Tribune* said that "each of the twenty-five painter and five sculptor members shows a group of from one to five examples of her work, but as a whole the affair excites but little admiration. It has its entertaining features, to be sure, but like all mild entertainment its 'points,' however honestly made, shake themselves loose from the memory."

The *Christian Science Monitor* was kinder, and said the members had "stepped out with the best of the modernists and let their pictorial enthusiasms run the proverbial gamut. Not that the results are always interesting in themselves, for the intrinsically fine in modern art is as scarce as it is in the academic groves. But at any rate this up-to-the-minute sorority has achieved its purpose in publishing its intentions in full-palettéd ease."

The *Sun* said the exhibition "appears to be the liveliest and most promising of the several women's shows seen this winter," and added that "the new women know all about organizations (and internecine warfare apparently) and publicity and everything, and have no aversion to any method that helps them to meet the public."

The "internecine" reference had to do with the fact that the society sent out a notice to the press that it wanted it understood that it had "no affiliation with any other organization of women artists."

All the critics agreed that some good works were shown, and called attention to Theresa Bernstein, Marguerite Zorach, Molly Luce, Anne Goldthwaite, Marjorie Phillips, Elsie Driggs, Marjorie Organ, Lucy L'Engle, Dorothea Schwartz, E. Varian Cockcroft, Thelma Cudlipp Grosvenor.

* * *

New York's second group of independents, the Salons of America, held its seventh

annual exhibition at the Anderson Galleries. It is an offshoot of the Society of Independent Artists and was founded by the late Hamilton Easter Field, painter and critic, who established *The Arts* magazine. The critics are kind to the salons, and one suspects that their business-like methods have a little to do with it. For instance, when the critics are called in, the catalogue, printed and bound, is ready for them. No galley proofs, as at the National Academy, but a real, fat, ready-for-use catalogue, with scores and scores of illustrations. The Academy at its last exhibition omitted illustrations, saying they cost too much.

The *Sun*, referring to the salons' willingness to allow almost everyone to exhibit with them on payment of a slight entrance fee, said: "This system, which shocked so many conservative people when it was first instituted, is seen now to have much that is in keeping with the liberal times we live in, and a number of worthy artists have gained place through it who might not otherwise have been heard of. It has not proved, however, to be so much an avenue for ideas as it was at first hoped.

"Of our two independent societies the salons this year seems to be the most edited. This is not to imply that anything has been kept out, but that there seems to have been a special effort made to get things in. There has also been an attempt at segregation of the better artists."

The *Sun* refers to work by Jules Pascin, Louis Eilshemius, David Morrison, Yasuo Kuniyoshi, Max Weber, Wood Gaylor and Stefan Hirsch as providing "something definite by which the newcomers can be measured."

* * *

Henry McBride in the *Sun* suggests that, since George "Pop" Hart now has acquired the respectability of an exhibition right on Fifth-seventh, at Keppel's, and since he has

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been "found" by Ralph Flint, art critic of the *Christian Science Monitor*, who has written an introduction to the catalogue, Coytesville, N. J., should organize a procession and escort him through the length of its Main Street the next time he returns from one of his wanderings.

Mr. McBride says that "Pop" looks so slick and fine on Fifty-seventh street and has been so "thoroughly groomed" by Mr. Flint that his old friends would scarcely know him:

Here is an example of Mr. Flint's grooming: "Like the delectable Guys who flitted wide-eyed through the beruffled ranks of the Second Empire with such elusive tread and brilliantly recording hand, George Hart, generally and genially known as George 'Pop' Hart by his own wish, treads from time to time the populous lanes of New York, depositing as security for his high faith with art and with his small but faithful public, new etchings, water colors, or other notations, as the case may be, of his

intriguing absences. Indifferent to the plaudits and possibilities of an easily receptive public, he wanders and works and then wanders again; like Guys, 'il voyage,' and like him again, to individual and telling outcome. To those who know their portfolios, Hart is a rare bird of passage, with as commanding credentials as any other in the contemporary ranks; to others, he is an inconnu, 'the most distinguished American artist you never heard of.'"

* * *

A thousand years of wood sculpture in China is covered in an exhibition at the Kleykamp Galleries, New York. "The collection," wrote Elizabeth Luther Cary in the *Times*, "takes us back to the ninth century, and from there steps steadily down to the decadence, which, in the words of a Chinese writer, uses excess of outward forms with poverty of inner meaning."

Miss Cary's description of the earliest piece in the exhibition is in itself a gem: "The ninth century figure has the restraint

and directness of appeal characterizing primitive art, but the lyric quality of its expression is that of a highly developed appreciation of the potency of line. The whole figure, from the top of the head to the lower edge of the skirt, could be con-

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tained within a parallelogram, practically filling it. There are no errant projections, no odds and ends of modeling to escape beyond such geometric boundary, and the front plane is as flat as in medieval French sculpture, although the inner forms flow with greater fullness of life. Upon this compact massive little creature the sculptor has wrought a free, noble rhythm of long curves echoing without repeating each other, as nervously true as the curve described by a lasso flung powerfully on the air."

* * *

William R. Leigh, famed for his pictures of wild spots in the West, was chosen by the late Carl Akeley to execute the great mural backgrounds for African Hall at the American Museum of Natural History, and he accompanied the sculptor and naturalist on the expedition which resulted in the latter's death. The original paintings for Mr. Leigh's murals have been shown at Babcock's, in New York.

According to Mr. Leigh the pictures may properly be called portraits of the various localities in Central Africa which Mr. Akeley chose as backgrounds for his wild animal groups. They have been executed with the utmost accuracy, since they are to serve as data. The critics were especially impressed by the one showing in the distance the twin peaks of Kakeno and Karasimbi, in the Belgian Congo, painted from a spot near which the gorilla group was obtained and which will serve as a background.

* * *

The critics gave much space to New York's newest gallery, the Newhouse Gallery, which has just been opened at 11 East Fifty-seventh street, with an exhibition of fifteen selected paintings by famous Americans. The firm, which originated in St. Louis, and has branches in Los Angeles

and Chicago, now invades the eastern field in a big way.

Among the pictures that received most attention at the opening exhibition were Thayer's "Alice Rich," Davies' "Children of the Hilltop," Bellows' "Margaret," Inness' "Harvest, Montclair," and Luks' "Houston Street."

* * *

Among the works at the exhibition of the Scandinavian American Artists and Sculptors at the Brooklyn Museum was Trygve Hammer's "Henrik Ibsen," carved in stone from memory and from sketches made by the sculptor 25 years ago when the dramatist used to be a familiar figure on the streets and in the cafes of Christiania. The *Sun* said: "The severity of the North, so characteristic of Ibsen himself, and the intense spirit of the North is carved into its immense vividness."

Start Marionette Club

San Francisco's "Modern Gallery" group has vacated the premises at 718 Montgomery St., having made an arrangement for two exhibitions a year at the East West Gallery, 609 Sutter St., and the rooms have been converted into a marionette theatre club by Blanding Sloan, etcher and stage designer, who has gathered around him a group of interested artists. Regular classes in stage design, costuming, lighting, etc., will be conducted by Mr. Sloan and Ralph Chesse.

The first series of performances was of Hamlet with marionettes carved and articulated by Mr. Chesse and voices supplied by him (in the leading role) and by other artists. From May 24 to June 2 Mr. Sloan's marionettes will present "Rastus Plays Pirate." It is proposed to form a permanent repertory company.

The Modern group's first exhibition at the East West Gallery consisted of work by seventeen artists.

Chicago and Beauty

Chicago can find inspiration to console her for all the bad things written by outside editorial writers by visiting the architectural exhibition now under way at the Art Institute. There she can see drawings and renderings of so many noble buildings soon to be erected that she may temporarily forget her mayor, her politics and her gangsters.

For instance, there are water color drawings of the Civic Opera House, now in course of construction at the River and Madison street; and of the great Daily News Building, a wonderful structure to be erected just across the river and whose lines will merge into the architectural scheme of the opera house. Then there are renderings of the new Board of Trade Building, which, seen down the canyon of La Salle street, will be one of the most impressive sights in the world; and designs for new skyscraper apartment buildings with stately lines, modern industrial buildings, service stations, etc., in which Chicago seeks beauty.

The Trend Toward Color

Color is the demand of the age in art, in the opinion of Paul L. Baruch, who specializes in prints. He agrees with those who say that one of the manifestations of the general desire to forget the horrors of war is the vogue for cheerful tones in pictures, dress, and architectural surroundings.

In his new establishment at 55 W. 45th St., New York, are many reproductions of brilliantly colored block prints. Costume scenes, ladies in hoop skirts, Venetian gondolas and other subjects from romantic periods show the tendency of the times. The colorful designs made by Bakst for the Russian ballet, the humorous and scintillating pictures of childhood by Ninon, and the works of Haloupe, Chauvin and Coeth are particularly evident.

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New Appreciators

The story of Gardena High School, in California, needs to be told, so that others may emulate it.

The High School has just held its annual exhibition, at which the pictures of about seventy-five professional artists were shown. The opening reception was attended by 1,200 persons, and throughout the three weeks the pupils kept up a series of special events which brought as guests the members of nearly every society and organization in town. In this manner it enlisted the town's aid in providing the \$400 and \$300 needed for the two purchase prizes.

The Senior Class of the school purchased its first painting ten years ago, and since then each successive class has added one or two fine pictures. As a result, Gardena now has sixteen pictures, the nucleus of a school collection that is said to surpass anything of its kind in California. The student body is organized in the commission form of government, and the proudest of its officers are the members of the "art commission."

Gardena is one of those detached towns in the confines of "Greater Los Angeles." Its high school is part of the Los Angeles system. Having no gallery, the pupils made over three of the class rooms, with special lights for each painting. The bill for material was about \$500, and the Los Angeles school board paid it!

The artists already represented in the permanent collection are Jean Mannheim, Hanson Puthuff, Orrin White, Franz Bischoff, John Hubbard Rich, Edgar Payne, Ralph D. Miller, Jack W. Smith, James Swinner-

ton, Elmer Wachtel, Paul Lauritz, Dana Bartlett, William Wendt and Carl Oscar Borg,—several of them big names on the Pacific Coast.

The Senior Class itself picks the winners of the purchase prizes, which is a good schooling in art appreciation, for there is much discussion. However, an art jury gives its aid, inasmuch as it selects ten pictures from which the students make their choice. The jury this year consisted of Mrs. Susan M. Dorsey, superintendent of the Los Angeles schools; Mrs. George Herbert Cark, member of the Los Angeles board of education; Mrs. Helen S. Watson Pierce, assistant superintendent of the Los Angeles schools; Mrs. Edward Mobaray, of the Gardena Women's Progressive Club, William Wendt, painter; Antony Anderson, art writer, and Arthur Millier, art critic and etcher.

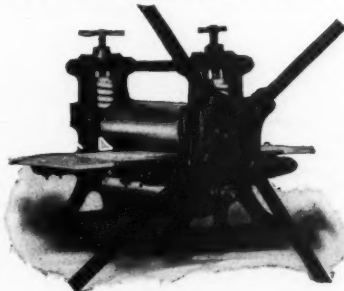
Incidentally, the catalogue, which is a tasty piece of typography, bears the imprint of the "Gardena High School Print Shop."

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A total of thirty-eight sales were made at the Eighth International Water Color Exhibition at the Art Institute of Chicago.

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An international exhibition of wood block prints in color held at the gallery of Gordon Dunthorne in Washington enabled art lovers at the capital to compare the work of British, Scandinavian, Austrian, Polish and Czechoslovakian artists. The medium is comparatively new in the Occident, it having come into use after Japanese example only in the last two or three decades. Just now it is having a world-wide vogue.

The Washington critics especially praised the prints of the British artists, Elizabeth Keith, A. Rigden Read and John Platt. The *Star* found an unusual element in the Austrian examples, the only ones to vary from two-dimensional flatness and acquire depth. The critic says:

"The principal shortcoming of the wood-block print up to the present time has been its lack of subtlety, the fact that it delivers its message at a glance and has no resource of pleasure in reserve. It is for this reason that one quickly tires of the usual wood-block print, whereas an even less meritorious painting will often continue to charm. But the woodblock printers are apparently overcoming this weakness and not a few of the prints in this exhibition would undoubtedly prove permanently enjoyable."

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A Review of the Field in Art Education

"Free, Creative"

An exhibition of "free, imaginative, creative" water color paintings by pupils of one of the world's revolutionists in art instruction, Mme. Galka Scheyer, art director of the Anna Head School, Berkeley, Cal., was held at the Paul Elder Gallery, San Francisco, and will later be seen in New York and at the international congress on art education at Prague. Junius Cravens, critic of the *Argonaut*, hitherto not in sympathy with Mme. Scheyer's work capitulated and asserted that its significance entitled the display to space at the California Palace of the Legion of Honor.

"Two things essential to a high standard of national culture are lacking in the public school systems of most United States cities," wrote Mr. Cravens. "One is instruction in art history up to, and includ-

ing, contemporary art, as applied specifically to the development of average esthetic appreciation. The other is a stimulation of 'free, imaginative, creative' self-expression. Such definite efforts as are being made along these lines are traceable to individual teachers—isolated cases which are most creditable, since such teachers are pioneers, but which are mere atoms in the melting pot.

"If it is essential for the average child to learn from where the finest merino wool in the world comes it is equally essential that he know something about Vincent van Gogh. If cube roots are needed to complete his education so is the sculpture of Ivan Mestrovic. If the music of 'Home, Sweet Home' is essential to him so is that of Francis Poulenc's ballet, 'Les Biches.' What is given to him is, after all, merely a matter of intelligent selection. Unfortunately, he usually gets the selection minus the intelligence. The history of painting, in the United States,

does not stop with portraits of George Washington any more than does its political history end with that same anaglyphic individual.

"Because a child studies mathematics he does not necessarily become either a book-keeper or a financier. The study of geography does not make him an archaeologist or any other kind of -ologist. But he is not considered to have been educated until he knows something of mathematics and geography. Neither is he educated until he knows something of the contemporary creative and interpretive arts.

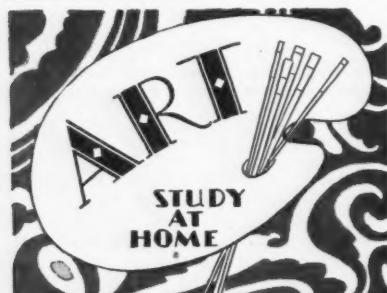
"Pioneers in any field are forced to go to extremes in order to obtain the slightest results. Mme. Scheyer, in order to make any impression whatever upon her pupils, may be influencing them too deliberately and too exclusively toward ultra-modern expression in painting. But they are the coming genera-

[Continued on page 26]

American Art Schools

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A Review of the Field in Art Education

Appreciation

For a long time the academic way of teaching art by placing a pupil before a drawing board and bidding him make a faithful reproduction of a given object has been the accepted one in the high schools of New York, says the *Times*. If the child was not apt at his task he was considered to be without talent. This method is now being abandoned for a new and much broader one.

Art, instead of being taught objectively, is being taught subjectively—in other words, the principles of the value of color, line and form are being interpreted to the student mind in their philosophical relationship to life. It is being taken into account that not every student is a potential artist, but that most people have some taste that can be brought out and made useful.

"Up to very recent times," says Forrest Grant, director of art in the high schools of Greater New York, "we have concentrated on the development of artists; today we see the advisability of creating a market for artists' work by building up what might be termed an art audience."

The teaching of art appreciation rather than the technique of execution is the aim of Mr. Grant's department. The first steps to this end were taken two years ago and

experimental classes were held in the Julia Richman School. Teachers and pupils were so well satisfied with the results that more classes were inaugurated.

Most youngsters who have no natural aptitude for draftsmanship are bored at having to try laboriously to reproduce some object in which they have not interest, and as a rule leave school with the feeling that "art isn't any use anyhow; let's forget it." It is authoritatively stated that although only about four out of 700 boys and girls have any real artistic ability the remaining students, in most instances, are obliged to sit in the same classes with them and to work at the same problems, deriving a questionable amount of good from their efforts.

Under Mr. Grant's system the student's mind is awakened to the meaning of art. Rather than have a teacher pose a still life for the children to reproduce in color or line, the students are taught composition by means of lectures and by actual examples of the way great artists have placed their objects on canvas. These are shown to them in pictures and with lantern slides. While they are learning the theory of art they also receive an opportunity to put it into practice.

No set rules have been laid down for the courses; they have an elasticity that permits them to be changed to fit the needs of

any school. In a general way instruction is based on the principles that govern all art, whether painting, sculpture, design or architecture.

"We must realize that common sense demands that we do something for the thousands of boys and girls who are going into life, especially from high schools, at the most impressionable age, without having anything done to help them develop an appreciation of the finest in all forms of art expression. To sum up, let us train consumers of art as well as creators of art," says Mr. Grant.

Museum Training

Two courses in museum work are to be given during the forthcoming summer at Columbia University in New York. The work this summer is to be an enlargement upon that of two previous years. The instruction is organized as that of a department under Laura M. Bragg, director of the Charleston Museum, assisted by a new instructor, Anita L. Pollitzer.

One of the two courses, which is general in character, provides for election between administrative and educational matter. The other is a special course on principles of installation. They are designed for directors in museums, assistants, curators and custodians of art galleries.

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[Concluded from page 24]

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The advertising columns of THE ART DIGEST now constitute a directory of the art schools of America. Announcements of 49 appear in this issue.

A Colony's Growth

In sending THE ART DIGEST a copy of the 1928 catalogue of the Commonwealth Art Colony at Boothbay Harbor, Maine, Asa G. Randall wrote: "In 1907 there were only three cottages on Mt. Pisgah when I scrambled up over the rocks through thick brush, not knowing the trail. Now there are about 70 houses and studios on the hill locally known as 'the Art Colony.'"

"Summer schools, art students and artists have now almost replaced the old business of ice, sardine packing and fertilizer at Boothbay Harbor. But the fishermen still maintain a foothold in every cove and inlet, keeping up the quaint type of life that originally attracted the artists here, in spite of the prosperity brought by the artists and their followers."

Prof. John W. Nichols is director of the Commonwealth Art Colony, and Anson K. Cross has his summer school in connection.

Catching Them Young

E. Kaines Smith, keeper of the Birmingham (Eng.) Art Gallery, who is determined to make his institution better prized by the next generation than it is by the present one, has started a movement to interest the children of the city. Outlining his ideas in the London *Sunday Times*, he says it is easy to catch the art lover young.

"Don't have too many children in the gallery at one time," is his advice; "not more than ten at a time if they are under 14. Children are usually very discriminating, if you don't deal with them in bulk, but when you have them in bulk they are apt to be stupid. They simply gape, and either quarrel or let their intellectual activities get into a state of suspense."

"I am not surprised at this," adds Mr. Kaines Smith. "Nothing is more worrying or bewildering than an art gallery if you are going to try and swallow it whole."

"Another thing: Get it into the child's mind that a painter paints instead of talking. It is not easy, in a sense, to interest a child in a picture, but once a child has become interested he or she will be interested in anything you can tell them about it."

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Miss E. M. de Hoa-Le Blanc.....New Orleans
 Mrs. Walter B. Kribber.....New Orleans
 W. Scott Bryan.....New Orleans
 E. Woodward.....New Orleans
 Gideon Townsend Stanton.....New Orleans
 Helen M. Turner.....New Orleans

MAINE

C. B. Cook.....Portland
 Dorothy B. Gammeter.....Portland
 George Alfred Williams.....Kennebunkport
 John N. Haapanen.....Thomaston
 Anne Cary Bradley.....Fryeburg

MARYLAND

Thomas C. Corner.....Baltimore
 Hooper Emery.....Baltimore
 Lella Grace Woodward.....Forest Glen
 The Baltimore Museum of Art.....Baltimore
 Theresa Berbey.....Baltimore
 Mrs. Alvin Thalheimer.....Baltimore
 Michael Warner Hewes.....Baltimore
 Mary Worthington Crummer.....Baltimore
 Sumner A. Parker.....Baltimore

MASSACHUSETTS

Curtis & Cameron.....Boston
 Morris Carter.....Boston
 Brooks Reed Gallery.....Boston
 Mary L. Patrick.....Newtonville
 Vernon Smith.....Orleans
 Worcester Museum.....Worcester
 Marguerite S. Pearson.....Somerville
 Alice Ruggles Sohler.....Concord

John A. Cook.....Gloucester
 Museum of Fine Arts.....Boston
 Gertrude Koch.....Brookline
 Allen French.....Concord
 Miss J. L. Southwick.....Worcester
 Charles H. Snow.....Marblehead
 The Print Corner.....Hingham Center
 Margaret J. Patterson.....Boston
 Mrs. F. A. Bourne.....Boston
 Anna P. Vinal.....Somerville
 Morris H. Pancoast.....Rockport
 Esther Williams.....Boston
 Charles William Sowter.....Fall River
 Mrs. Ernest C. Jewell.....Lawrence
 Robert C. Vose.....Boston
 Carl J. Nordell.....Boston
 Mrs. Alice R. Hardwick.....Boston
 Frank Carson.....Boston
 Ethel Power.....Boston
 Helen A. Ward.....Boston
 May J. Duff.....Boston
 J. W. Mackenzie.....Charlestown
 Mrs. C. R. Cabot.....Fall River
 Harley Perkins.....Cambridge
 Mrs. C. R. Cabot.....Boston

MICHIGAN

George Murray.....Grand Rapids
 Helen E. Keep.....Detroit
 Della Garretson.....Dexter
 Mrs. E. L. Freeman.....Detroit
 F. L. Black.....Dearborn
 Mrs. R. A. Smart.....Detroit
 Mrs. Edward McColgin.....Detroit
 Alice V. Guyer.....Detroit
 Mrs. Iris Marie A. Miller.....Detroit
 M. M. Farley.....Battle Creek
 A. H. Lewis.....Detroit
 Margaret Hittle Chapin.....Ann Arbor
 Mrs. John B. Waite.....Ann Arbor
 Mrs. Jane C. Stanley.....Saginaw

MINNESOTA

Paul A. Brooks.....Minneapolis
 Minneapolis Institute of Arts.....Minneapolis
 Helmer Gunnarson.....Oak Terrace
 Dorothy Dyer.....Moorhead
 Mary Moulton Cheney.....St. Anthony Park
 Miss L. A. Mowbray.....Minneapolis
 Mrs. E. P. Kelly.....Minneapolis
 Anne Squire.....Minneapolis
 Dorothy Lewis.....Minneapolis
 Ruth Raymond.....Minneapolis

MISSISSIPPI

Mrs. Marie A. Hull.....Jackson
 Wallace B. Rogers.....Laurel
 Dr. John Birchett.....Vicksburg

MISSOURI

G. V. Millett.....Kansas City
 Holmes Smith.....St. Louis
 Frances M. Logan.....Kansas City
 Dr. J. Ellis Jennings.....St. Louis
 R. H. Bohan.....Kansas City
 Helen Louise Beccard.....St. Louis
 Louise S. Barbee.....St. Louis
 Mrs. N. H. Hubbard.....Rolla
 Clara Demeter.....Macon
 Alice Linnemann.....St. Charles
 Kathryn E. Cherry.....St. Louis

NEBRASKA

E. L. Brown.....Omaha
 Ruth R. Tompsett.....Omaha
 Thorsten Lindberg.....Omaha

NEW JERSEY

Mrs. Henry B. Twombly.....Summit
 H. R. MacGinnis.....Trenton
 Jules Andre Meliodon.....Lincoln Park
 Frederick Keer.....Newark
 Gustave Minker.....Belleville
 Helen Sewell.....Ridgewood
 Mrs. Dorothy Double.....Burlington
 Mrs. Galen J. Perrett.....Newark
 Rutherford Boyd.....Leonia
 Charles S. Chapman.....Leonia
 Marian T. MacIntosh.....Princeton
 Mrs. Thomas A. Flockhart.....Somerville
 Barbara S. Mayor.....Princeton
 Henri E. H. Richard.....Boston
 Kelly H. Stevens.....Boston
 George (Pop) Hart.....Coyleville
 Mrs. R. B. Pomeroy.....West Orange
 Henry Blank.....Glen Ridge

NEW MEXICO

Bert G. Phillips.....Taos
 B. J. O. Nordfeldt.....Santa Fe
 Walter Ufer.....Taos
 Carlos Vierra.....Santa Fe
 Joseph H. Sharp.....Taos
 Ernest Blumenschein.....Taos
 O. E. Berninghaus.....Taos

NEW YORK

R. Milton Mitchell, Jr.....New York
 Milton Mayer.....New York
 Mrs. Estelle Leask.....New York
 L. Leitner.....New York
 F. Edward Church.....New York
 Macbeth Galleries.....New York
 Peter A. Juley & Son.....New York
 Frick Art Reference Library.....New York
 Fred C. Cooper.....New York
 Dikran G. Kelekian.....New York
 Gaetano Cecere.....New York
 J. Lars Hoftrup.....New York
 Mrs. Henry S. Patterson.....New York
 Frances Burr.....New York
 Henry Sugarman.....New York
 Louis M. Eilshemius.....New York
 W. Sherman Potts.....New York

John Sloan.....	New York
N. Y. School of Design for Women.....	New York
Duven Brothers.....	New York
Charles Wilson.....	New York
Nicolas S. Macsoud.....	New York
Pompeo Coppini.....	New York
Mrs. H. Aimee Voorhees.....	New York
Prof. John Shapley.....	New York
Mrs. H. C. Foss.....	New York
Mrs. J. P. Robinson.....	New York
Miss M. A. Ryerson.....	New York
Rosamond Tudor.....	New York
Walter Tittle.....	New York
Jean Huddleston.....	New York
Mrs. Edward A. Norman.....	New York
J. William Fosdick.....	New York
Eduard Buk Ulreich.....	New York
Elinor Muhler.....	New York
Frances E. McRae.....	New York
Ann Coles.....	New York
James Francis Brown.....	New York
Ellen Wheeler Chase.....	New York
Frederick Keppel & Co.....	New York
E. W. Deming.....	New York
Henry W. Wack.....	New York
A. Stirling Calder.....	New York
Henry Lavarack.....	New York
Forest Grant.....	New York
A. Rothenberg.....	New York
Wildenstein & Co.....	New York
Frank Crownshield.....	New York
Robert Garrison.....	New York
Allen Hutchinson.....	New York
William J. O'Neil.....	New York
H. W. Dyer.....	New York
Fred Kerwer.....	New York
Mary E. Flood.....	New York
Claggett Wilson.....	New York
Kirkor Minassian.....	New York
Mrs. Sidney Harmon.....	New York
Eugene Higgins.....	New York
Gordon Grant.....	New York
Miss E. Eames.....	New York
Mrs. F. Aimee Voorhees.....	New York
Mrs. F. Cooney Ellerhusen.....	New York
Henry D. G. Rohlf.....	Brooklyn
Herbert B. Tschudy.....	Brooklyn
Sidney Riensenberg.....	Yonkers
Benton Knight.....	Buffalo
Walter Louis White.....	St. Albans, L. I.
Belle Cady White.....	Brooklyn
Louise B. Mansfield.....	Brooklyn
Edgar Kowalski.....	Buffalo
Helen S. Daley.....	Brooklyn
Carl Eric Lindin.....	Woodstock
Mrs. Jeannette Divin.....	Elmira
Mrs. Albert Herter.....	East Hampton, L. I.
College of Fine Arts.....	Syracuse
Lawrence T. Stevens.....	Mt. Kisco
Mrs. Albert Hopkins.....	Pelham Manor
T. S. Williams.....	Huntington, L. I.
Agnes Symmers.....	Rye
Loris L. Withers.....	Brooklyn
Frank Allen.....	Brooklyn
McVey Cother.....	Brooklyn
Mrs. Peter W. Rouss.....	Brooklyn
Ray Schnurer.....	Brooklyn
Mrs. G. C. Hecker.....	Garden City
Mrs. H. P. Daniels.....	Forest Hills Garden, L. I.
Arline B. McHugh.....	Larchmont
Natalie Macdonald.....	Brooklyn
Eugene Speicher.....	Woodstock
M. J. Fox.....	Peeckskill
Gladys B. Bates.....	Brooklyn
F. Taylor Bowers.....	Binghamton
Mrs. Katharine M. Cobb.....	Syracuse
Gertrude Shiman.....	Youngstown
Mrs. George Underwood.....	Auburn
Syracuse Museum.....	Syracuse
Rudolph Scheffer.....	Brooklyn
A. V. Galbraith.....	Easthampton
Mrs. George F. Plimpton.....	Buffalo
Isabel Cotton.....	Bedford Hills
Henry G. Fox.....	Brooklyn
Emily Monrad.....	Cooperstown
Margaret L. Murphy.....	Brooklyn
Thomas J. Mitchell.....	Rochester
Walter King Stone.....	Ithaca
Broderick Galleries.....	Buffalo
Mrs. Annie B. Sheldon.....	Yonkers
Dwight Williams.....	Cazenovia
Florence L. Goding.....	Brooklyn
Charles Burchfield.....	Gardenville
Grace M. Knox.....	Schenectady
Simon Moselsio.....	Brooklyn
Oliver P. Smith.....	Mount Vernon
Edward B. Rhodes.....	East Aurora
Lillia J. A. Olcott.....	Cortland

NORTH CAROLINA	
Mrs. L. E. Graham.....	Durham
Elizabeth Augusta Chant.....	Wilmington
Mary H. Tillery.....	Raleigh
Mrs. Charles W. Horner.....	Oxford

NORTH DAKOTA	
Ella C. Moen.....	Grand Forks
Jean M. Hay.....	Mayville

OHIO	
John G. Lowe.....	Dayton
Dayton Art Institute.....	Dayton
Mary L. Hall.....	Oxford
Cincinnati Art Club.....	Cincinnati
Theodore C. Dorl.....	Norwood
Matt A. Daly.....	Cincinnati
Pitt L. Fitzgerald.....	Columbus
Reginald L. Grooms.....	Cincinnati
Mrs. Peter P. Reese.....	Cincinnati
Eleanor F. Rambo.....	Painesville
Dorothea Hake.....	Cincinnati
M. G. Dumler.....	Cincinnati
Josephine Klippart.....	Columbus

Mrs. Lillian H. Gibson.....	Cincinnati
Robert H. Whitmore.....	Yellow Springs
Wilbur D. Peat.....	Akron
James R. Hopkins.....	Columbus
Charles W. Boebinger.....	Cincinnati
Carl W. Broemel.....	Cleveland
H. E. Vargo.....	Cleveland
Ralph W. Beede.....	Youngstown
Frank J. Neal.....	Toledo
Josephine Calder.....	Toledo
Edward H. Potthast II.....	Cincinnati
Cleveland Society of Arts.....	Cleveland
Jolan Gross Bettelheim.....	Cleveland Heights
John W. Merten.....	Girard
Frances Hawkswell.....	Cincinnati
C. R. Nicodemus.....	Lakewood
R. E. Wilhelm.....	Dayton
Charles A. Hellmuth.....	Akron
J. Harvey Leedy.....	Cleveland
E. A. Baber.....	Youngstown
Annie Campbell.....	Cincinnati
Thomas E. French.....	Dayton
Maude Stephenson.....	Columbus
Coralee Malwell.....	Athens
Susan I. Odlin.....	Cleveland
A. James Weber.....	Dayton
L. D. Sauer.....	Cincinnati
James L. Wick.....	Dayton
Charles F. Owsley.....	Youngstown
Ernest B. Haswell.....	Cincinnati
E. T. Hurley.....	Cincinnati
Louise B. Maloney.....	Cleveland
Clifton C. Newell.....	Cleveland
Wilbur G. Adam.....	Cincinnati
G. A. Fischman.....	Norwood

John Rettig.....	Cincinnati
Thomas Lukaski.....	Cleveland

OKLAHOMA	
The University of Oklahoma.....	Norman
Blanche M. Cahoon.....	Tulsa
Mrs. A. J. Rudd.....	Tulsa
Mrs. W. W. Hicks.....	Holdenville
Mattie L. Jarrott.....	Oklahoma City

OREGON	
Mrs. Ferdinand C. Smith.....	Portland
Oscar Wells.....	Portland
Pierre H. Hines.....	Portland
Adrian Voisin.....	Portland
A. S. Frohman.....	Portland

PENNSYLVANIA	
Mrs. A. G. Scheidenhelm.....	Eric
Ralph McLellan.....	Philadelphia
Mary Edna Flegal.....	Indiana
Philadelphia Art Alliance.....	Philadelphia
Earl L. Poole.....	Reading
R. B. Farley.....	Philadelphia
John F. Folinsbee.....	New Hope
Mrs. Marion L. Solis-Cohen.....	Elkins Park
Cora Brooks.....	Philadelphia
Katharine H. McCormick.....	Philadelphia
Eleanor R. Vogelby.....	Butler
Ida J. Sharpless.....	Unionville
Ada Jones.....	Philadelphia
Alexander Portnoff.....	Philadelphia
Mary P. Taylor.....	Lumberville
J. Havard MacPherson.....	Bushkill

[Continued on page 31, column 3]

METROPOLITAN GALLERIES



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The Great Calendar of American Exhibitions

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Berkeley, Cal.

CASA DE MANANA—
May 12-June 9—Paintings, Miss De Neal Morgan.

Los Angeles, Cal.

May 1-31—Water colors by Loren Barton, Anne Goldthwaite, Margery Ryerson; bookplates; craft work by Arthur W. Dow Association.
CALIFORNIA ART CLUB—
May 15-June 1—Cartoonists.
June 1-15—Water colors and drawings by Teachers' Art Association.

AINSLIE GALLERIES—
June—Landscapes by Dana Bartlett.

BILTMORE SALON—
June 1-July 1—American paintings.

FRIDAY MORNING CLUB—
May—Los Angeles Water Color Society.

STENDAHL ART GALLERIES—
May—Armin Hansen.

Oakland, Cal.

OAKLAND ART GALLERY—
May 10-June 10—European constructionists; paintings by Andre Jawlensky.

Pasadena, Cal.

PASADENA ART INSTITUTE—
May—Pasadena Society; Jean Mannheim, J. Foster Flint; exhibit by school children.
June—Painters' and Sculptors' Club; John Coolidge; Pasadena Society.

GRACE NICHOLSON GALLERIES—
May—Mexican landscapes by Aaron Kirkpatrick; block prints by Elizabeth Keith and Bertha Lum; Tibetan portraits, Francis Helps; Jahne collection of Oriental antiques.
June—Javanese antiques and masks.

San Diego, Cal.

FINE ARTS GALLERY—
May—East Indian paintings (A. F. A.); paintings from Woodstock, N. Y.; colony; Gerald Cassidy's recent paintings from Africa; pictures of birds by Allan Brooks, B. S. O.
June 1-Aug. 31—Thirteenth annual exhibition of southern California artists.

San Francisco, Cal.

CAL. PALACE OF LEGION OF HONOR—
May 14-June 30—Modern American art; red-chalk drawings and sculpture by Arturo Dazzi.

BEAUX ARTS GALLERY—
May 23-June 6—Work in three mediums by Ray Boynton.
June 7-14—Patron pictures.

PAUL ELDER & CO.—
May 14-May 30—Wood-blocks, Rockwell Kent.

S. & G. GUMP'S GALLERY—
June—Paintings, etchings and block prints by California artists.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—
May 21-June 2—Nicolai Fechin.
June 4-16—Gerald Cassidy.

Denver, Col.

DENVER ART MUSEUM—
May—Paintings by Richard Lahey.
June—Paintings, Ernest L. Blumenschein.

Washington, D. C.

CORCORAN GALLERY OF ART—
Oct. 28-Dec. 9—Eleventh Biennial Exhibition of Contemporary American Oil Paintings.

GORDON DUNTHORNE GALLERIES—
May—Contemporary European color prints.

PHILLIPS MEMORIAL GALLERY—
May—Water colors by 16 Americans. Gallery closed, June to November.

YORKE GALLERY—
To May 26—Paintings by Agnes Tait, William Schulhoff; Buk Ulreich, Herman Trunk; portraits by Mrs. Blair Thaw.

Wilmington, Del.

WILMINGTON SOCIETY OF THE FINE ARTS—
June 4-30—Collection of Howard Pyle's work.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
May 17-June 7—Fifth annual Chicago architectural exhibition.
June 14-July 15—Exhibition by students of Art Institute School; third retrospective show of Institute Alumni Assn.

CHICAGO GALLERIES ASS'N—
May 1-June 7—Fifth semi-annual members' show.
June—Water colors, Harry Anthony De Young.

O'BRIEN GALLERIES—
May—Arthur Spear, H. Dudley Murphy, Nellie Littlehale Murphy, Ettore Caser.

PALETTE & CHISEL CLUB—
May 28-June 30—Exhibition of water colors, drawings, etchings, wood cuts, linoleums and photographic reproductions.

Decatur, Ill.

DECATUR ART INSTITUTE—
May 18-31—Decatur Garden Club's exhibit.
June—Garden Club visits to gardens.

Springfield, Ill.

ILLINOIS STATE MUSEUM—
April 14-June 24—Second annual exhibition Illinois Academy of Fine Arts.

SPRINGFIELD ART ASSOCIATION—
May—Annual show, Springfield Art Association.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
May—Combined annual shows, New York Water Color Club and American Water Color Society.
June—Bavarian art.

PETTIS GALLERY—
May 21-June 2—Geraldine Scott.

New Orleans, La.

ISAAC DELGADO MUSEUM—
May 10-31—Southern States Art League, auspices Art Association of New Orleans.
ARTS AND CRAFTS CLUB—
May 5-June 1—Benjamin prize exhibit.

Baltimore, Md.

BALTIMORE MUSEUM—
May—Modern decorative arts; American Print Makers' exhibition; Guild of Boston Artists.
June—Fifty prints of the year; paintings by Harry L. Hoffman.
July—Modern textiles; paintings by Joseph Birren.

PURNELL ART GALLERIES—
May—Contemporary etchings; early English silver.

Boston, Mass.

MUSEUM OF FINE ARTS—
April and May—Spanish frescoes from San Baudelio, 12th century; preliminary drawings by John S. Sargent; engravings, etchings, woodcuts, commemorating Durer and Goya centuries.

May—Warren collection of Greek gems.
June 15-July 31—Paintings and small sculpture by Massachusetts artists, under auspices of Copley Society.

VESPER GEORGE SCHOOL OF ART—
May 28-June 3—Annual exhibition of students' work.

GOODSPEED'S BOOKSHOP—
April 30-May 31—Portraits of Washington.
SOCIETY OF ARTS AND CRAFTS—
May 23-June 5—Weavers' Guild.

Cambridge, Mass.

FOGG ART MUSEUM (Harvard)—
May 18-June 2—Pastels, Louise W. Jackson.

Concord, Mass.

CONCORD ART ASSOCIATION—
May 15-Aug. 1—Small paintings and sculpture by American artists.

Hingham Center, Mass.

THE PRINT CORNER—
May 15-June 15—Etchings by Andre Smith; lithographs by Albert W. Barker.
June 15-Aug. 1—Recent prints by 25 selected artists, first of a series of annual reviews.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
April 13-May 31—14th annual exhibition of Michigan artists.
June and July—European sculpture.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
May—Paintings by instructors of Grand Central School of Art; paintings by Grand Rapids Art Club.
May—Etchings by Anton Schutz.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
June—Paintings by Grand Central Gallery grays; studies, Gallery evening class.

Minneapolis, Minn.

INSTITUTE OF ARTS—
May—Old books, maps and prints of Minnesota; miniatures lent by Gordon Dunthorne; English mezzotints; water colors of Venice, Vaclav Vytlačil; water colors of Alaska, Theodore J. Richardson.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—
June—Exhibition by students.
FINDLAY ART GALLERIES—
Indefinite—Paintings and etchings by foreign and American artists.

Saint Louis, Mo.

CITY ART MUSEUM—
June—Paintings loaned by A. D. A. P.
July—Danish National exhibition.
MAX SAFRON ART GALLERIES—
April-May—American and foreign paintings.
SHORTRIDGE GALLERIES—
May—Paintings by William P. Silva.

Manchester, N. H.

INSTITUTE OF ARTS & SCIENCES—
May 31-June 4—Annual exhibition of students' work.

Montclair, N. J.

MONTCLAIR MUSEUM—
May 12-28—Paintings and sculpture by contemporary Americans.

Newark, N. J.

NEWARK MUSEUM—
May 21-June—Contemporary American prints and drawings.
Indefinite—Primitive African art.
May-June—Copies of Italian old masters.
Indefinite—Exhibit of articles costing not more than ten cents.
CANTEUR ART GALLERIES—
To June 30—Water colors by Wilmer Richter.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—
June—Las Vegas Art League.
July—Paintings, E. L. Blumenschein.

Brooklyn, N. Y.

BROOKLYN MUSEUM—
To May 31—American wood-block prints arranged by Print Club of Philadelphia.
PRATT INSTITUTE GALLERY—
May 3-June 6—The graphic processes; library plates.
May 21-June 2—41st annual exhibition of the students.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
April 29-June 24—Annual show, contemporary American artists.

Elmira, N. Y.

ARNOT ART GALLERY—
June—Wood cuts in color by A. Rigdon Read (A. F. A.).

New Rochelle, N. Y.

ART ASS'N (Public Library)—
May 12-June 9—Annual exhibition of paintings, water colors and sculpture.

New York, N. Y.

AMERICAN MUSEUM OF NATURAL HISTORY—
May 15-June 1—South African paintings by Alfred R. Martin.

METROPOLITAN MUSEUM—
May 26-Sept. 16—Loan exhibition of French Gothic tapestries.
From June 11—Egyptian accessions, mainly from excavation of 1925-27; prints by Durer; 19th century costumes, accessories and fabrics.
AM. ACADEMY OF ARTS & LETTERS—
April 26-July 15—Chase memorial exhibition arranged by Newhouse Galleries.

ANDERSON GALLERIES—
June 4-30—Competitive national exhibit of soap sculpture.

ART CENTER—
June 1-16—Mexican applied art; posters shown by society for Prevention of Cruelty to Animals.
June 1-30—Paintings by members of New Group of Philadelphia.

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PATRONS LIST

[Continued from page 29]

Jacob B. Davis.....	Pittsburgh
Herbert Pullinger.....	Philadelphia
Isidore Binswanger.....	Philadelphia
John Frederick Lewis.....	Philadelphia
Natalie A. W. Leaf.....	West Chester
Isabel Branson Cartwright.....	Philadelphia
Col. S. P. Wetherill, Jr.....	Philadelphia
Alice Seipp.....	Scranton
The Print Club.....	Philadelphia
Raymond A. Boyer.....	West Reading
Leon F. Derbyshire.....	Philadelphia
Elida Mattson.....	Philadelphia
Albert Krehbiel.....	Erie
Katherine L. Farrell.....	Philadelphia
Emma W. Thomas.....	Philadelphia
Mrs. Geo. W. Norris.....	Philadelphia
Dorothy Branin.....	Philadelphia
S. Gordon Smith.....	Upper Darby
Wuanita Smith.....	Philadelphia
George C. Hetzel.....	Ridley Park
George H. Borst.....	Philadelphia
Mrs. Westray Ladd.....	Philadelphia
Christine S. Bredin.....	Philadelphia
Selden M. Cary.....	West Chester
Mary Ed. Meccoy.....	Chester
Helen E. Fernald.....	Philadelphia
George Gibbs.....	Rosentown
Nancy M. Ferguson.....	Philadelphia
Anne Balderston.....	Philadelphia
Franklin Watkins.....	Philadelphia
Stanley W. Rosenbaum.....	Pittsburgh
Lilian Griffin.....	Slippery Rock
Florence M. Johnson.....	Philadelphia
A. B. Woolley.....	Avalon
Miss Schmerker.....	Allentown

RHODE ISLAND

Nathaniel M. Vose.....	Providence
Mrs. Howard D. Day.....	Providence
Emilie Ruecker.....	Tiverton
Harold P. Reno.....	Saylesville
Gorham Co.....	Providence

TENNESSEE

Mrs. Edward Potter, Jr.....	Nashville
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TEXAS

Frank Klepper.....	McKinney
Etta Harlan.....	Dallas
Minnie Stanford.....	San Marcos
Mrs. Charles L. Tarver.....	Dallas
Mrs. Georgina K. Fellows.....	San Antonio
Museum of Fine Art.....	Houston
Mattie Wier.....	Houston
Ona Brown.....	Dallas
Mary Kathryn Boswell.....	Denton
A. T. Walraven.....	Dallas
Mrs. Archie N. Rogers.....	Dallas
Herzog Galleries.....	Houston
Mrs. Thomas K. Petty.....	San Antonio
Mrs. Verner White.....	Houston
East Texas State Teachers College.....	Commerce

SOUTH CAROLINA

Elizabeth White.....	Columbia
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UTAH

Lee Greene Richards.....	Salt Lake City
J. T. Harwood.....	Salt Lake City
Alice Merrill Horne.....	Salt Lake City

VERMONT

Mrs. Harry A. Noyes.....	Hyde Park
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VIRGINIA

Thomas G. Blakeman.....	Nuttall
W. D. Hoyt.....	Lexington
Mrs. Emanuel Wallerstein.....	Richmond
Adele Williams.....	Richmond
Kathleen Holmes.....	Lynchburg

WASHINGTON

G. P. Bankson.....	Spokane
Henri F. Sorg.....	Spokane
John W. Graham & Co.....	Spokane
Frances Carlson.....	Seattle
Lance W. Hart.....	Aberdeen
Ruth Rodgers.....	Seattle

WEST VIRGINIA

Mrs. Wirt V. Hawkins.....	Wheeling
Mrs. George D. Maxwell.....	Wheeling

WISCONSIN

The F. H. Bresler Co.....	Milwaukee
Eliza C. King.....	Green Bay
Doris Engel.....	Madison
Matilde O. Schley.....	Milwaukee
Samuel O. Buckner.....	Milwaukee
Milwaukee Art Institute.....	Milwaukee
Mrs. Charlotte Kohler.....	Kohler
Margaret McGillivray.....	Madison
Dell Rindy.....	Madison

CANADA

George Thomson.....	Ontario
H. Hood.....	Vancouver, B. C.
Eva Brook Donly.....	Ontario

FOREIGN

Julius Boehler.....	Munich, Germany
Paul Rosenberg.....	Paris, France
Louis Kronberg.....	Paris, France
Raufast.....	Paris, France
Prof. Armando Perera.....	Rome, Italy
Charles Hoffbauer.....	Paris, France

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—

June—Circuit exhibit by Chicago artists, lent by Art Institute; one-man show by Guy Brown Wiser.

Dayton, O.

DAYTON ART INSTITUTE—

June 1-11—Day and night school exhibit.
June 12-July 2—Photographs of domestic architecture (A.F.A.).

Toledo, O.

TOLEDO MUSEUM OF ART—

June—Sept. 1—16th annual show of American paintings.

Youngstown, O.

BUTLER ART INSTITUTE—

June—Work by Institute students.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—

June—French Modernists.

Portland, Ore.

PORTLAND MUSEUM—

May 19-June 1—Nineteenth annual exhibition, School of the Portland Art Ass'n.

Philadelphia, Pa.

PHILADELPHIA ART ALLIANCE—

May 11-June 2—Sculpture in the open air, Rittenhouse Square and garden of the Art Alliance.

June—Paintings, sculptures and prints by members.

Continuously on view: Contemporary American sculpture; contemporary American paintings, auspices Circulating Picture Club.

PHILADELPHIA SKETCH CLUB—

June 4-9—Work of alumni of the School Arts League.

PRINT CLUB—

May 4-31—5th annual, living American etchers.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—

Oct. 18-Dec. 10—27th International.

State College, Pa.

"OLD MAIN"—

To June 13—Paintings by Caroline M. Valentine.

Providence, R. I.

NATHANIEL M. VOSE GALLERIES—

May 16-31—Etchings and water colors by Sears Gallagher.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—

May—American paintings, selected by A. D. A. P.; water colors, William H. Holmes (A.F.A.).
June—Paintings, George and Polly Knipp Hill.

Dallas, Tex.

HIGHLAND PARK GALLERY—

May—Philadelphia painters.

Houston, Tex.

HERZOG GALLERIES—

June—Etchings, Edwin Burdette Tunis; 17th century Spanish art objects; still-life studies by Americans.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—

May 20-June 10—Exhibit of competitive wild flowers and scenes.

Salt Lake City, Utah

MERRILL HORNE GALLERY—

June—Lee Greene Richards, Henri Moser, Le Conte Stewart.

NEWHOUSE HOTEL—

June—Paintings by twenty invited artists.

Seattle, Wash.

SEATTLE FINE ARTS SOC.—

June—Paintings, Cornelius and Jessie Arms Botke.

July—Textile designs by Bakst.

HENRY GALLERY (U. of Wash.)—

May 15-31—Finger paintings and water colors by Kwei Dun (T'eng).

Madison, Wis.

MADISON ART ASSOCIATION—

May—Paintings and prints by Birger Sandzen.

Milwaukee, Wis.

LAYTON ART GALLERY—

May 7-27—Monotypes and water colors, Dorothy Loeb.

MILWAUKEE ART INSTITUTE—

June—Entire Buckner collection of paintings; Schuchardt prints; marines and landscapes by Jay Connaway; oils by Phillip Miller.

July—International water color show; engravings by Piranesi.

MILWAUKEE JOURNAL GALLERY—

April, May, June—Twenty Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—

May—Paintings, William P. Silva.

June 4-16—Fine arts shown under auspices of Art Alliance.

June 18-23—Work of members of Sketch Club Atelier.

ANN AUDIGIER'S GALLERY—

June—Early American paintings; antique art objects.

BABCOCK GALLERIES—

Summer—Selected work by American painters and etchers.

DOWNTOWN GALLERY—

May 18-June—Small pictures by 24 contemporary artists.

DUDENSING GALLERIES—

May 7-June 2—Two winners of the Dudensing competition, Agnes Tait and Jo Cantine.

June 4-July 31—Group from 26th Carnegie International, including Carte, Dasburg, Donghi, Kariol, Matisse and Pechstein.

FERARGIL GALLERIES—

June—Garden sculpture; group exhibition of paintings.

THE GALLERY OF P. JACKSON HIGGS—

May-June—Old masters, early Chinese pottery, bronzes and sculpture; Greek and other antiquities.

GRAND CENTRAL GALLERIES—

June—Contemporary American artists.

KENNEDY & CO.—

Summer—American color prints.

KLEEMANN'S GALLERIES—

May 15-June 1—Etchings by Robert Austin.

KNOEDLER GALLERIES—

June—Paintings by old and modern masters.

JOHN LEVY GALLERIES—

Indefinite—Ancient and modern paintings.

LITTLE GALLERY—

May—Venetian glass.

MACBETH GALLERY—

Spring—American paintings for home ownership.

MILCH GALLERIES—

Summer Exhibition—Paintings by 11, sculpture by 6 American contemporaries; wood-block prints by Gustave Baumann.

MONTROSS GALLERY—

June—Group exhibition.

NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS—

May 14-June 9—Small picture show.

June 12-Oct.—Summer exhibition.

NEWHOUSE GALLERIES—

May 10-June 9—Opening exhibition at new galleries by 12 famous American painters.

PORTRAIT PAINTERS' GALLERY—

Portraits by 21 painters.

PUBLIC LIBRARY—

May 3-Nov.—Durer and contemporary print makers; in room 316, recent additions to print collection; until further notice in main corridor, 3d floor, American historical prints.

REHN GALLERIES—

Group exhibition.

SALMAGUNDI CLUB—

May 11-Oct. 15—Annual summer show.

JACQUES SELIGMANN & CO.—

Permanent exhibition of ancient paintings, tapestries and furniture.

GALLERIES OF MARIE STERNER—

Indefinite—Paintings and water colors by old masters and leading modern painters.

VERNAV GALLERIES—

Indefinite—Collection Old English coaching and hunting prints, Wolstenholme, Pollard, Alken and others.

WEYHE GALLERIES—

May 14-June 2—Group show by Arch Bengel, Kent Crane, B. J. Nordfeldt, Luc Osborne, William Simmons and Jessie Warneke.

HOWARD YOUNG GALLERIES—

Indefinite—Selected group of important paintings.

CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY—

Summer—Exhibition by class of 1927-1928.

Rochester, N. Y.

MEMORIAL ART GALLERY—

June—Selected American painters of the modern movement; recent acquisitions in Egyptian and Graeco-Roman art.

Summer—Permanent collections.

Akron, O.

AKRON ART INSTITUTE—

May—Annual exhibition, Akron artists and craftsmen.

Cincinnati, O.

CINCINNATI ART MUSEUM—

May 26—Opening of annual exhibition of American art.

Cleveland, O.

CLEVELAND MUSEUM—

Indefinite—Historic brocades, velvets and damasks.

April 25-June 3—10th annual by Cleveland artists and craftsmen.

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In Aluminum



"The Comtesse de Becdelièvre," by Léon Leyritz. Cast in Aluminum.

One of the interesting events of the art season of 1927-8 in Paris was the exhibition of the sculpture of M. Léon Leyritz at Druet's, chiefly composed of portraits of famous persons. The works shown were thoroughly modern without being "modernistic." The sculptor has devoted himself for several years to researches in the matter of media, and has attained striking success.

The portrait herewith reproduced, that of the Comtesse de Becdelièvre, daughter of Vincent d'Indy, was cast in aluminum, a material which answered perfectly to the bold and modern beauty of the model. The composer, the Comtesse Armande de Polignac, mystical and concentrated, was carved in plain cement, while Dr. Mondain was executed in enamelled brass and Mme. Gerda Wegener in colored alabaster.

A bust of the composer Maurice Ravel, soberly rendered in grey stone, which proved the sculptor could be expressive in the traditional medium, was considered a distinguished achievement and unanimously praised.

Livingood Succeeds C. P. Taft

Charles J. Livingood has become president of the Cincinnati Museum Association to succeed Charles P. Taft, who resigned after serving 43 years successively as trustee (1887), vice president (1902) and president (1914).

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